

GUARDIAN

DECEMBER 23 - 29, 2009 THE SAN FRANCISCO BAY GUARDIAN SFBG.COM VOL. 44, NO. 12 FREE



Holiday Greetings From The Guardian!
Celebrating San Francisco Values Since 1966

NOTICE OF INTENTION TO CIRCULATE RECALL PETITION TO THE HONORABLE Sopenia Maxwell

Pursuant to the California Constitution, California Elections Code, and the San Francisco Charter, the undersigned registered qualified voters of the City and County of San Francisco, hereby give notice that we are the proponents of a recall petition and that we intend to seek your recall and removal from the office of Member of the Board of Supervisors in District 10.

We request that the Mayor appoint a successor to that office.

GROUND FOR RECALL OF SOPHENIA MAXWELL ARE AS FOLLOWS:

Sopenia Maxwell has not adequately addressed the economic out-migration and displacement of ethnically diverse low-income families, the indiscriminate criminalization of gang injunctions, asthma related absenteeism in Bayview Public Schools, high eviction rates of low-income families, and the growing unemployment disparities of her district's constituency. She continues to ignore documented exceedances of toxic dust exposure in the Bayview Hunters Point Community and beyond. The exceedances have registered on monitor HV12 since the monitor has been installed. She has failed to uphold her campaign commitment made in the year 2000 to hold the Navy responsible to clean up its toxic mess to residential standards instead of capping according to Proposition P, which she supported. She did not support the San Francisco School Board and the SF Youth Commission's official and unanimous resolutions to temporarily shut-down the development on Parcel A and test a sample of Bayview Hunters Point residents closest to the site for possible toxic exposure when she voted against the temporary work stoppage resolution. Therefore, the undersigned execute this Notice of Intention to Recall Sopenia Maxwell as Member of the Board of Supervisors of District Ten.

The names of the proponents (business or residence addresses are on file with the elections official) are as follows.

Espanola Jackson, Rene Gonzalez, Dwayne Robinson, Willie Ratcliff, Mary Ratcliff, eNyese S. Joshua, Jesse Tello, Betty Higgins, Rev. Jeffrey Branner, Lynne Brown

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STRAIGHT YEAR BY SF WEEKLY READERS!

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Subaru Jeep Dodge GM SAAB
Honda

7,500 MILE SERVICE

SUGGESTED INTERVALS- 7,500/ 22,000/
37,500/ 52,000/ 97,500/ 112,500/ 127,500
MILES

* Typically includes the following services:

- Change Engine Oil & Filter
(with Pennzoil up to 5 quarts)
- Check & Top Off All Fluids
- Lubricate Chassis (if applicable)
- Check Air Filter
- Inspect Front & Rear Brakes
- Inspect Belts
- Inspect Hoses
- Set Proper Tire Air Pressure
- Rotate Tires
- Inspect CV Boots & Drive Axles
- Inspect Wiper Blades
- Road Test

Starting As Low As
\$7995*

15,000 MILE SERVICE

SUGGESTED INTERVALS- 15,000/ 45,000/ 75,000/
105,000/ 135,000 MILES

* Typically includes the following services:

- Replace Engine Oil & Filter (with Pennzoil 5 quarts)
- Check & Top Off All Fluids
- Lubricate Chassis (if applicable)
- Replace Air Filter
- Replace Spark Plugs*
- Adjust Idle Speed (if applicable)
- Inspect Front & Rear Brakes
- Clean & Adjust Rear Brakes (if applicable)
- Inspect Brake Lines & Hoses
- Adjust Parking Brake (if needed)
- Inspect Belts
- Inspect Hoses

Starting As Low As
\$12995*

30,000 MILE SERVICE

SUGGESTED INTERVALS- 30,000/ 60,000/ 90,000/
120,000 MILES

* Typically includes the following services:

- Replace Engine Oil & Filter (with Pennzoil up to 5 quarts)
- Lubricate Chassis (if applicable)
- Replace Air Filter
- Replace Spark Plugs*
- Adjust Idle Speed (if applicable)
- Replace Transmission Fluid
- Replace Brake Fluid
- Replace Coolant
- Replace Axle Fluid (if applicable)
- Check and Adjust Engine Timing (if applicable)
- Check & Adjust Belts (if needed)
- Pressure Test Cooling System
- Inspect Hoses & Clamps
- Inspect Heating & Cooling System
- Service Battery & Connections
- Test Charging System
- Set Proper Tire Air Pressure
- Rotate Tires
- Adjust Steering Gear Box

Starting As Low As
\$26995*

*Vans, Mid Engines, 6 & 8 Cylinder Engines and 4X4's EXTRA. Platinum Plugs, Synthetic Oil, Limited Slip and Valve adjustments additional cost • Price and Service listings shown are for typical 4 cylinder American & Import cars and light trucks. Your vehicle price and service may vary depending on manufacturer's recommendations. With Ad. Expires 2/3/10 SFBG

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OIL, LUBE & FILTER

\$1995*

INCLUDES:

- Change Engine Oil & Filter (with Pennzoil 5x30, 10x30 or 20w50-up to 5 quarts)
- Lube Chassis (if applicable)
- Check All Fluid Levels
- Check Tire Pressure
- Inspect Wiper Blades

Includes Waste Disposal * Most Cars and Light Trucks

Synthetic oil, cartridge type filters and some models slightly higher. Plus Tax.

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Expires 2/3/10 SFBG

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Expires 2/3/10 SFBG

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FRONT WHEEL DRIVE INCLUDED

WARRANTY:

- * 1 YEAR
12,000 Miles
ON LABOR
- 2 YEARS
20,000 Miles
ON PARTS

INCLUDES:

- New pressure plate
- New clutch disk
- New throw-out bearing
- New pilot bearing (if applicable)
- Adjust linkage or cable
- Drain and refill transmission with new fluid
- Inspect Hydraulic

System (if applicable)

- Inspect front axles & driveshaft
- Inspect output shaft seals
- Inspect rear main seal
- Road test
- Lifetime adjustments

With this ad.
Expires 2/3/10 SFBG

BRAKE SPECIAL

STARTING AS LOW AS
\$4995*

FREE BRAKE INSPECTION

INCLUDES:

- Installing new top quality pads* or shoes
- Apply anti-squeak treatment on pads
- Inspect rotors and drums
- Inspect master cylinder, wheel cylinder, hoses and calipers
- Repack wheel bearings (if applicable)
- Top off brake fluid
- Adjust parking brake (if needed)
- Tire rotation upon request
- Road test

*semi-metallic pads extra. Machining rotors or drums extra
Price for your vehicle may vary. Call for details.

With this ad.
Expires 2/3/10 SFBG

TIMING BELTS

STARTING AS LOW AS
\$18995*

INCLUDES:

- Installing new GATES timing belt
- Inspect accessory belts
- Check & adjust timing (if applicable)
- Inspect water pump
- Inspect camshaft seals
- Inspect crankshaft seals
- Inspect tensioners & idlers
- Road Test

Why You Need To Replace The Timing Belt

Most manufacturers recommend replacing every 60,000 miles or six years. If the timing belt breaks it could cause serious engine damage.

*Price shown is for typical four cylinder American & Import car or light truck. Price for your vehicle may vary. Call for details.

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ORIGINAL ALE

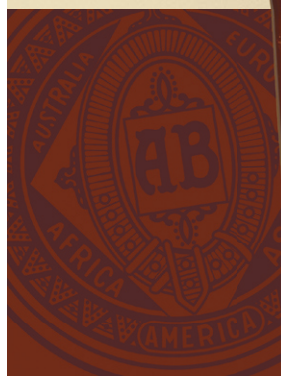


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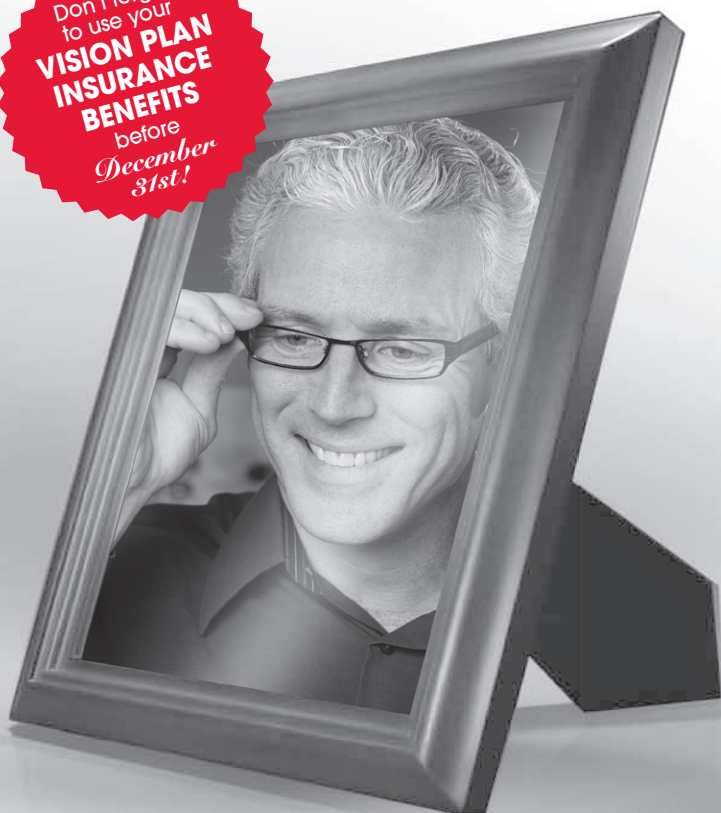
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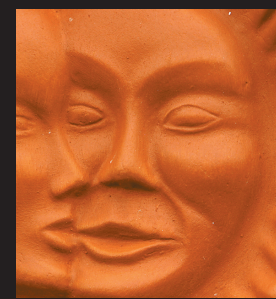
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TUE-FRI 6-10PM, SAT 2-10PM

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HAPPY HOUR * 4-7 MON-FRI

WHISKEY WED * PBR & SHOT \$5
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drawing by Ursula Xanthé Young

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12.23.09

The average Muni rider is getting the shaft so that uber-rich high-tech companies can idle their private vehicles in public stops.

EDITOR'S NOTES

By Tim Redmond
Tredmond@sfbg.com

A year ago, we were dancing in the streets celebrating Barack Obama's election. Now we're marching in the streets protesting his escalation of the war in Afghanistan — and a lot of us are calling for the defeat of his signature legislation. That's a failure that goes well beyond a couple of bad policy decisions, and it threatens more than just the next few years of Obama's presidency.

The late philosopher Herbert Marcuse used to say that the worst disaster of the Vietnam War was the division it created between the baby boomers and their parents, the generational distrust that would last well beyond the final artillery fire. And I fear that the worst legacy of Afghanistan and the mess that is health care reform will be another deep blow to whatever fragile faith remains among young Americans that a well-meaning president and his party can make a difference, the faith that government can accomplish something worthwhile — and that the public sector is worth the fight it takes to save it from a well-organized and lavishly funded effort to continue the privatization of the United States.

The fight over the public option in the health care bill wasn't just about containing costs, or preventing tax hikes, or mandating fair competition. The insurance industry knew that from the start.

One of the reasons the radical right has always hated Social Security is that it's a government program that helps people, one that tens of millions of citizens rely on and support. When the government sends you a check every month, you tend to think of the folks in Washington as something other than crooks, liars, and villains.

And if the government offered health insurance that cost less than the private companies, covered more, and was less of a hassle to use, then millions more American voters would begin to realize that

CONTINUES ON PAGE 6 »

THIS MODERN WORLD

by TOM TOMORROW

2009 THE YEAR IN CRAZY PART THE FIRST

JAN. 11: JOE THE PLUMBER OPINES-- "I DON'T THINK JOURNALISTS SHOULD BE ALLOWED ANYWHERE NEAR WAR...I THINK MEDIA SHOULD BE ABOLISHED FROM, YOU KNOW, **REPORTING!**"

JAN. 20: CHIEF JUSTICE FLUBS OATH OF OFFICE; WINGNUTS FLIP OUT. OBAMA DIDN'T SAY THE MAGIC WORDS! HE'S NOT **REALLY** PRESIDENT!

JAN. 22: OBAMA TAKES SECOND OATH OF OFFICE-- BUT WITHOUT A BIBLE. WINGNUTS FLIP OUT. THEY DIDN'T USE THE MAGIC BOOK! HE'S **STILL** NOT REALLY PRESIDENT!

FEB. 24: IN HIGH-PROFILE SPEECH BOBBY JINDAL MOCKS "SOMETHING CALLED VOLCANO MONITORING."

MONTH OF MARCH: RIGHT-WING BLOGGERS START THREATENING TO "GO GALT." WE'LL TAKE OUR PRODUCTIVITY AND **GO HOME!**

ALSO: WINGNUTS NOTICE THAT PRESIDENTS USE TELEPROMPTERS; APPARENTLY THIS IS NEWS TO THEM.

APRIL 9: NOT-AT-ALL CRAZY GLENN BECK PRETENDS TO POUR GAS ON A GUY AND LIGHT HIM ON FIRE.

A MONTH LATER, VOLCANO ERUPTION IN ALASKA SENDS ASH CLOUDS 50,000 FEET INTO THE AIR.

AMERICANS SOMEHOW RESIST URGE TO PANIC.

HA HA! HIM NOT SO SMART! HIM READ WORDS OFF FUNNY SCREEN!

NOT MUCH WE CAN ADD TO THAT.

APRIL 15: WINGERS CLAIM ONE MILLION ATTENDEES AT TEA PARTY PROTEST.

IT WAS ONE OF THE BIGGEST RALLIES IN HUMAN **HISTORY!**

THEY ARE ONLY OFF BY 950,000 OR SO.

APR. 16: GOV. PERRY SUGGESTS TEXAS COULD SECEDE FROM UNION.

WE LOVE AMERICA SO MUCH, WE'RE READY TO **DESTROY IT!**

APRIL 22: CORNERED BY GUEST, SEAN HANNITY RELUCTANTLY AGREES TO BE WATERBOARDED FOR CHARITY.

SURE...NO BIG DEAL... HEH HEH... NEVER FOLLOWS THROUGH.

APRIL 28: MICHELLE BACHMANN NOTES THAT LAST SWINE FLU OUTBREAK ALSO BEGAN UNDER DEMOCRATIC PRESIDENT, CALLS IT "INTERESTING COINCIDENCE."

ACTUALLY LAST OUTBREAK BEGAN UNDER GERALD FORD--AS IF IT REMOTELY **MATTERS...**

MAY 15: BILL O'REILLY, WHO ROUTINELY SENDS CAMERA CREWS OUT TO HARASS PEOPLE, SAYS:

"AMERICANS SHOULD BE ABLE TO GO OUT...WITHOUT BEING HARASSED BY PEOPLE WITH **CAMERAS!**"

JUNE 16: "FAMILY VALUES" REPUBLICAN JOHN ENSIGN CAUGHT IN SEX SCANDAL.

OOPS!

JUNE 24: "FAMILY VALUES" REPUBLICAN MARK SANFORD CAUGHT IN SEX SCANDAL.

MY BAD!

JUNE 17: HOUSE REPUBLICANS COMPARE SELVES TO IRANIAN DISSIDENTS.

WE ARE JUST LIKE THEM, BUT WITH MORE SEX SCANDALS.

JUNE 29: 200+ PEOPLE SHOW UP FOR "TAKE YOUR GUN TO CHURCH DAY" IN KENTUCKY.

PRaise THE LORD AND PASS THE AMMUNITION!

NEXT WEEK: MORE CRAZY!

www.thismodernworld.com

The next budget battle

EDITORIAL There is some good news — in a manner of speaking — about Mayor Gavin Newsom's proposed midyear budget cuts: they don't just affect Muni, recreation and parks, human services, and public health. The departments that have been hammered hardest in the past year still face spending reductions — but so do police and fire. The \$6 million in Police Department cuts and \$1.7 million in Fire Department cuts actually exceed the \$7.4 million that the Department of Public Health will have to absorb.

That, of course, requires some context — over the past few budget cycles, DPH has lost far more money than public safety. And the Fire Department has far more fat than its modest cut reflects. And the Human Services Agency is still taking a \$3.3 million hit. And the mayor is still keeping five press secretaries. And it's not at all clear how much of the cuts will involve

paring the bloated management ranks, and how much will be the further elimination of front-line services.

And this is just the start — the budget deficit for next year is more than \$400 million, and the blood on the floor by the time that's resolved will make this round look easy.

But the very fact that some of the sacred cows of San Francisco are facing their own financial pain sends an important message: this budget crisis won't be solved just by screwing the poor — and the unions representing the cops and firefighters are going to have to step up and work with the rest of organized labor to push for some new revenue. And they'll need to put up some money and reach out to the more conservative voters to promote the tax increases San Francisco desperately needs.

Now it's up to the supervisors to put in motion the process to take

substantial changes in the way the city is funded out of the discussion stage and into the policy arena.

When Newsom was running for governor, it was almost impossible to get him to talk seriously about raising revenue; he clearly wanted to be the candidate who could talk about balancing a city's budget without raising taxes. Now that he's not looking for votes in the Central Valley, he's been a little more open to the idea that a cuts-only budget won't work the next time around.

Unfortunately, the two main ways he wants to raise money are both terrible ideas. Newsom is talking about gutting the condominium conversion limits and allowing anyone who pays a fee to get a permit to turn an apartment into a condo. That would have a devastating impact on the city's rental housing stock. He also wants to sell off taxi-cab permits — a plan that would undermine the city's longstanding

CONTINUES ON PAGE 6 »

LETTERS

CHRONICLE BOOKS DIDN'T PUBLISH THE PHOTOS

I was humored and flattered that Kimberly Chun used her adventures with me to illustrate her article ("Aughties Bay Area," 12/16/09). However, I must point out an important and unfortunate factual error. The "rock photog who went on to publish a tome via Chronicle Books" was not me but, ironically, a Los Angeles-based photographer who has never lived in the Bay Area.

If Chronicle Books is interested in publishing photos that capture the true spirit and energy of the SF music scene of the last decade that Chun is referring to — bands such as Tussle, the Coachwhips, Numbers, Erase Errata, the Vanishing, Crack: We Are Rock, and places such as the Cave (the warehouse mentioned in the article), Club Hot, Adobe Books, the Eagle and Hemlock Taverns, El Rio, 58 Tehama, or 68 Julian St. — then I encourage them to contact me at their earliest convenience. Sincerely,

Alissa Anderson
San Francisco

THE MISSING BIRDS

Your editorial ("Don't rush the Candlestick EIR," 12/8/09) neglects to mention that the biological survey part of the EIR was conducted in the summer when the waters off Candlestick are virtually empty of birds. In the winter, however, this same area is used by thousands of Greater Scaup, Surf Scoters, Western/Clark's Grebes and other migratory birds. Will these flocks return once this area is developed?

dmosur1

FROM SFBG.COM ON PRIVATE SHUTTLE BUSES BLOCKING MUNI STOPS (POLITICS BLOG, SFBG.COM)

Archie writes: The city should not allow private bus routes using city streets and city facilities, period. It just creates a transportation

CONTINUES ON PAGE 6 »

EDITORIALS 5	FOOD + DRINK 13	LAST-MINUTE GIFT GUIDE 12	MUSIC LISTINGS 27	FILM LISTINGS 34
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EDITOR'S NOTES

CONT>>

the public sector can do some things very well — much better than private industry. And that would be a social transformation on the scale of the New Deal.

So that's why the insurers and their toadies wouldn't allow it to happen — and why, in the wake of the Afghanistan fiasco, Obama's failure to force the issue is such a momentous disappointment.

Just look around the streets of San Francisco at any antiwar demonstration and you see the problem. We're mad at the president, not at the insurance industry. Nobody's marching in front of the headquarters of the handful of big companies that have — as a matter of course and intentional policy — destroyed the health care system in America. We figure: hey, they're just big businesses, doing what they do.

So instead, we're going to be pissed off for a long time at the man who — maybe for just a moment, one bright shining moment — had the ability to turn around about 50 years of cynicism and distrust that has poisoned American politics. And we should be pissed, because he let us down. He promised us hope. Now he's giving up, without even putting up much of a fight. **SFBG**

BUDGET

CONT>>

policy of allowing working cab drivers to use the permits at a modest fee and create a structure where the right to drive a cab would be determined at auction and given to the highest bidder.

The condo conversion plan is unlikely to get six votes, and the progressive supervisors should make it clear that a taxi privatization proposal isn't the best way to solve the budget crisis, either. Then the mayor and the board can start working on a progressive tax plan to put before the voters next year.

The Budget Committee will be ground zero for the debate. Sup. John Avalos chaired that committee through last year's harrowing budget battles, but in the past the job has rotated. If Board President David Chiu intends to appoint a new chair for next year, he should name one of the two qualified progressives with background on the committee. Either Sup. Ross Mirkarimi or Sup. David Campos would be an excellent choice. **SFBG**

LETTERS

CONT>>

class system where folks who work for big corporations like Apple, Google, UCSF, Genentech etc. ride in luxury and everyone else takes the services that we, as taxpayers, fund. Without all those riders who currently have private transit options, there will never be a density of ridership that will allow Muni to improve service.

JS WRITES: I'm all in support of these shuttles — they serve an important transit role that is not being met by existing services — but they need to operate within a framework that supports and does not degrade actual public transit service. I have been riding the 21-Hayes many times when a large private shuttle bus (Google? Genentech? who cares ...) is sitting in a Muni bus stop, not moving. The shuttle not only prevents the Muni bus from stopping at the stop, the shuttle completely blocks the view of the stop, so the Muni driver can't even tell if there are passengers waiting at the stop. The result — the Muni bus just trucks along and if there were passengers waiting for the bus, well they just got screwed by Google and they'll be late to work. That's not OK. It's a big problem. Private companies cannot just appropriate public infrastructure to the detriment of the public without operating by a set of rules. Right now it's just the Wild West, and the average Muni rider is getting the shaft so that uber-rich high-tech companies can idle their private vehicles in public stops.

ON THE HEALTH-CARE BILL DEBATE (POLITICS BLOG, SFBG.COM):

Gino Rembetes writes: Gore Vidal once wrote, in an article carried by the *Guardian*, that he'd like to form a third party but that's impossible because we have to have two to begin with.

Face it: Most of the Dems are as progressive as the corporations let them be. Which is why the Senate version of the health coverage "reform" bill has been emasculated. And even with the public option, it would still leave upward of 15 million Americans uninsured. Voters should be reminded that there are parties on the left that are not corporate-owned — Green, Peace and Freedom, Socialist and, yes, Communist. And probably a few more. **SFBG**

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Jesse Jane - Digital Playground

The Candlestick farce

Two commissions reject logic and common sense to promote Newsom's stadium agenda

By Sarah Phelan
sarah@sfbg.com

No one was really surprised when commissioners for the Redevelopment Agency and Planning Department voted last week to only give the public a Scrooge-like 15 days to review a six-volume, 4,400-page draft environmental impact report for Lennar Corp.'s massive 700-acre Candlestick Point redevelopment project.

Everybody knew that Michael Cohen, Mayor Gavin Newsom's top economic advisor, wanted to jam this proposal through the certification process by early June in a last-ditch effort to win back the 49ers, even though the team has said it wants to go to Oakland if the City of Santa Clara doesn't vote to build a new stadium.

The decision gives the public until Jan. 12th to submit written comments on the DEIR. A broad coalition of community and environmental justice groups asked for a 45-day extension.

And the entire process — including condescending remarks by commissioners, a fight, the forcible removal of several members of the audience, and statements from developer allies that were, at best, highly misleading — can only be described as a farce.

The rush to approve the document is entirely political. Santa Clara voters go to the ballot June 8 to decide if they want to build the 49ers

a fancy facility near Great America. But June 8 is the same day, according to a spreadsheet maintained by city Shipyard/Candlestick planners, that the San Francisco Board of Supervisors is scheduled to approve the EIR for Lennar's proposal.

The city's DEIR envisions building a new 49ers stadium on the shipyard — a position that would allow thousands of luxury condos to be built on the site where the team currently plays, including a significant slice of Candlestick Point State Recreation Area.

To meet the increasingly artificial-looking June 8 EIR deadline, Cohen signaled he'd only be able to squeeze out 15 extra days for draft EIR review.

LENNAR'S PAID SUPPORTERS

With Cohen nowhere in sight at the DEIR hearings last week, his deputy, Tiffany Bohee, was left to kick off Redevelopment's Dec. 15 and Planning's Dec. 17 DEIR hearings.

"Time does matter for this project," Bohee told commissioners, claiming that the project has been vetted exhaustively, including at least 177 public meetings — when the truth was that the public had never had an opportunity to review the complete draft EIR, a binding legal document, before its recent release.

"The consequence of delays is that it precludes the city's ability to get ahead of the Santa Clara election in June," Bohee said.

Bohee's introduction was fol-

lowed by a string of "no delay" and other off-point comments from representatives of the San Francisco Labor Council, the San Francisco Organizing Project, SF ACORN, and other groups that signed a community benefits agreement with Lennar in May 2008 that promised them millions of dollars in work and housing benefits — provided they show up at public meetings and support the development.

SF Labor Council vice president Connie Ford told commissioners that her organization "looks forward to the day when much-needed resources and support comes our way."

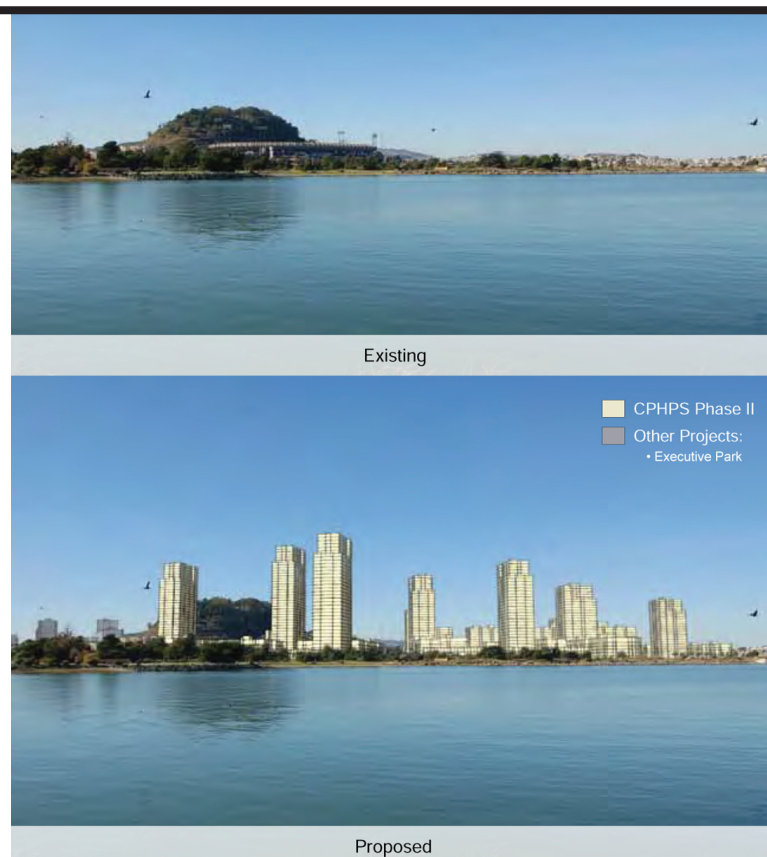
A dozen residents of the Alice Griffith public housing project talked about their deplorable living conditions.

Asked by Redevelopment commissioner London Breed what the impact of a DEIR review extension would have on the planned rebuild of the Alice Griffith project, Bohee said, "It will jeopardize our ability to get any city decision on the project by June. As a result, delays to Alice Griffith could be indefinite."

But that's a stretch — at best. According to Lennar and the city's own schedule, new Alice Griffith replacement units won't be available before 2015 at the earliest. An additional 30 days of environmental review at this point will make no difference.

THE BOZO COMMISSIONERS

Compounding the city's half-truths



Highrise future: the DEIR show condo towers replacing the 49ers stadium and surrounding parkland.

was the patronizing attitude of those commissioners who thought that their opinion of the DEIR should satisfy members of the public who hadn't had enough time to review it.

"I think it's an extremely well done document," Planning commissioner Michael Antonini told a crowd that had sat through five hours of testimony and been warned by Planning Commission chair Ron Miguel that they'd been thrown out if they spoke during others' testimony.

Bizarrely, planning commissioner Bill Lee tried to use the fact that the public wasn't making many sub-

stantive comments on the DEIR as an argument against giving anyone more time to read it. Commissioner Gwyneth Borden made the equally odd argument that since people are almost certain to sue the city over the DEIR, there's no reason to give an extension now.

And Miguel asked the public to put their faith in some vague meeting in the future rather than agreeing to what were asking for at the meeting. "I do believe that when all the comments are considered and answered and the final EIR comes before us and the Redevelopment

CONTINUES ON PAGE 11 »

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Santa Clara voters go to the ballot June 8 to decide if they want to build the 49ers a fancy facility near Great America.

ALERTS

By Paula Connelly
alerts@sfbg.com

WEDNESDAY, DEC. 23

Impede recruitment
Join CodePINK at the MRS (Marine Recruiting Station) to take a stand against war by handing out information and flyers to passersby and engaging in dialogue with youth susceptible to recruitment. Noon, free
MRS
64 Shattuck Square, Berk.
(510) 540-7007

Under the sea
Attend this screening of the documentary, *Coral Seas*, which explores the complex ecosystem of coral reefs from the larva stages of coral to the algae that grows on the top of the reef and has to fight for grazing rights. Pot luck supper preceding at 6:30pm and discussion to follow.
7:30 p.m., \$5 donations accepted
Humanist Hall
390 27th St., Oakl.
www.humanisthall.org

FRIDAY, DEC. 25

Volunteer Little Brothers
Deliver traditional Christmas meals and personalized gifts to isolated elderly people living without support from family and friends. Visits last between 30 minutes to an hour. Families are welcome to make visits together. Pick up gift packages between 10 a.m. and noon, free
Temple Emanu-El
2 Lake, SF
(415) 771-7957 ext. 106

Spread some cheer
Help host a pre-holiday brunch reception for neighborhood seniors at Raphael House by setting up the room, pouring drinks, and chatting with guests who look forward to getting out of their apartments. Volunteers should be interested in talking with and listening to the elderly.
Raphael House
9 a.m., free
1065 Sutter, SF
(415) 474-4621

Dish it up for City Impact
Attend a Christmas block party and help cook, prepare meals, deliver meals, sort and deliver



groceries, and serve hot meals to the homeless in a dining room. City Impact strives to help meet the physical needs of the hungry, lonely, and poor.
8:30 a.m., free
230 Jones, SF
(415) 738-2536

SATURDAY, DEC. 26

The new queer activism
Become part of a new queer activism that encourages multi-faceted queer identity by foregrounding race, class, and gender and rejecting gay consumerism in mainstream culture.
5:30 p.m., free
Modern Times Bookstore

Tede Mathews Community Room
888 Valencia, SF
www.gayshamesf.org

SUNDAY, DEC. 27

Peace in the Holy Land
Protest U.S. support of Israel's ongoing siege against the people of Gaza. One year ago today, more than 1,400 people from Gaza were killed during a three-week Israeli offensive.
1 p.m., free
Arden at Heritage, Sacramento
(916) 448-7157
monday, dec. 28

Sicko screening
Attend this community screening of Michael Moore's documentary,

which exposes the unethical practices of American insurance and pharmaceutical companies. Talk with others about the need for Medicare and single-payer health care for all. Free popcorn.
6 p.m., free
1501 Blake, Berk.
(510) 647-3624 2

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The Treasure Island scam, budget cuts updates, leaning on Pelosi



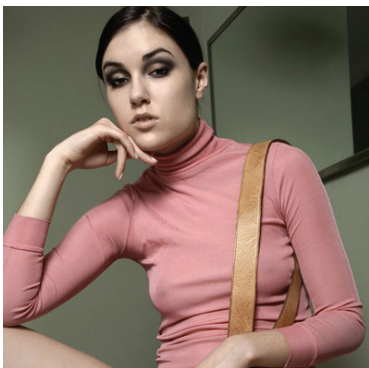
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Displaced children in the Sudan; young street kids drinking beer in Johannesburg. | PHOTOS COURTESY OF UNICEF

Choosing fear over kids

Only the U.S. and Somalia have refused to ratify the U.N. Convention on the Rights of the Child

By Sarah Morrison
news@sfbg.com

As a global treaty designed to protect children around the world celebrated its 20th anniversary last month, the United States found itself in the sole company of Somalia as one of just two countries that still has not implemented the most widely ratified human rights treaty in recorded history.

The United Nations Convention on the Rights of the Child (CRC), available for adoption since 1989, has now been ratified by 193 nations around the world and is seen as a universal guide to helping governments ensure that the basic needs of children are met. Although the Reagan administration played a major role in drafting the convention, experts say it has now been “intentionally misinterpreted” by conservative groups, which claim implementation would threaten American sovereignty and diminish family values.

The convention is set out in 54 Articles and two Optional Protocols and covers four main objectives: non-discrimination; devotion to the best interests of the child; the right to life, survival and development; and respect for the views of the child. During last year’s presidential campaign, Barack Obama promised to review the treaty, saying: “It is embarrassing to find ourselves in the company of Somalia, a lawless land. It is important that the U.S. return to its position as a respected global leader and promoter of human rights.”

Yet since Obama has been in office, there has been little movement toward ratifying the convention, which sets international standards in the provision of children’s health care, education, and legal, civil, and

social services. For children’s rights advocates, this failure of the U.S. to legitimize the rights of the child has resulted in the country’s loss of credibility in the international community.

“It just undermines us internationally as a leader of children’s issues,” said Jo Becker, Advocacy Director for the Children’s Rights division at Human Rights Watch, one of more than 200 organizations partnered to the volunteer-run Campaign for U.S. Ratification of the CRC. “The U.S. is a country that claims to care a lot about children, both nationally and internationally, but it hasn’t ratified a treaty endorsed by virtually every government in the world. It doesn’t make any sense at all.”

But while Meg Gardiner, current chair of the Campaign for U.S. Ratification, acknowledged that the U.S. customarily takes a long time to consider and ratify a treaty of any sort, she noted that implementing the convention is also being delayed by frequently misdirected and misguided concerns from various individuals and organizations.

The CRC is a legally binding treaty, and once the U.S. ratifies the agreement — by getting two-thirds of the Senate to approve it — it is committed to undertake actions and policies to reach the standards it advises. The government must submit a detailed report to the U.N. Committee on the Rights of the Child, which is made up of 18 members from different countries and legal systems, within two years of ratification and every five years thereafter.

The committee reviews the progress of each country’s government, then sends recommendations back to the country in question. Although

U.N. officials claim that this is a collaborative process, not one that is antagonistic in form, opposition groups view this as a risk to U.S. self-governance.

“A forum for dialogue is fine, but we absolutely do not support the notion of world government,” John Schlafly, a lawyer at Eagle Forum, a conservative interest group that is campaigning against U.S. ratification of the CRC, told the *Guardian*. “We think America is a self-governing country and that we should make our own laws. Our courts and officials should not be subject to decisions and viewpoints of those in other countries, but remember that our Constitution is our supreme law.”

Quoting Article 6 of the U.S. Constitution — which says that all treaties made under the authority of the United States shall be “the supreme law of the land” — Schlafly said if the CRC is ratified then the U.S. will sign away any authority it has over children’s rights, with federal laws being changed to meet the criteria in the CRC.

But Jonathan Todres, an associate professor of law at Georgia State University and coeditor of a book on the CRC and the possible implications of its ratification, told us that’s a “misunderstanding” of the process involved. He said the CRC would almost certainly be ratified as a “non-self-executing treaty.” That means that although the U.S. will have to comply with international law, it would not take effect domestically until the U.S. adopts legislation to fulfill treaty obligations.

He added that the United States also has the right to add reservations to the treaty if there are any articles that might conflict with U.S. law.

For example, Article 37 of the CRC indicates that no “life imprisonment without possibility of release shall be imposed for offenses committed by persons below 18 years of age,” something that certain states in the U.S. still impose.

Despite supporters’ desire for a “magic bullet” that will improve the lives of children in the U.S., they said the treaty will operate as a template for the government to assess how well U.S. law protects children. While Article 24 decrees that “states parties shall strive to ensure that no child is deprived of his or her right of access to ... health care services,” ratification will not mean an immediate implementation of universal health care for the 8 million to 9 million children who do not have access to it, campaigners say.

“It in itself can’t change law. It is a road map that informs a dialogue around the way we treat children,” said Vienna Colucci, managing director and senior advisor for policy for Amnesty International. “It is a set of principles for the well-being of children, to help inform national discussions about what they really need to thrive. But any implementation of laws go through the same process any bill would.”

The U.S. already has ratified the two Optional Protocols of the Children’s Convention, including the protocol on the sexual exploitation of children and enlisting children as soldiers, strengthening the exploitation protocol by adopting the U.S. Trafficking Victims Protection Act. Todres said this should be used as an example of what ratifying the entire CRC could do.

Many who oppose the CRC fear it will diminish the rights of the parent, such as when it comes to disciplining children. Article 9, which says children can be separated from their parents against their will when “competent authorities subject to judicial review” determine it is in their best interest, is often cited as a loss of parental freedom.

In March of this year Rep. Pete Hoekstra (R-Mich.) put forward a brief Parental Rights Amendment to the CRC, asserting that “the liberty of parents to direct the upbringing and education of their children is a fundamental right,” and deauthorizing the ratification of a treaty that would infringe on such rights.

According to Michael Ramey, spokesman at Parentalrights.org — an organization that claims to “protect children by empowering parents” and an affiliate of the Home School Legal Defense Association — the amendment currently only has six cosponsors in the Senate, a far cry from the two-thirds majority it would need to pass.

“This really is not a question of whether the CRC is all that bad or kind of bad. It is whether it is an improvement for us on what we have now,” he told us. “We already have laws in place against child abuse and neglect in all 50 states and we don’t gain anything by ratifying. None of the good parts of the convention are missing from U.S. law.”

However, Todres said the U.S. still has child laborers, citing a current bill in Congress that is seeking to strengthen child labor provision related to the agriculture sector. He also reminded opponents that the U.S. has a relatively large high school dropout rate, with some U.S. children going hungry and hundreds of thousands at risk of sexual exploitation each year.

“Ultimately if one is concerned about the loss of parental authority, then one should look at the text of the CRC itself,” he said, highlighting 19 provisions in the text that stress the role of the parent in the child’s life. “Drafters understood, when ensuring the rights of children, they would be most successful when ensuring the rights of the family too.”

Although there are other articles in the convention that conflict with American law — it prohibits corporal punishment, for example — Linda Elrod, a law professor at Washburn University and supporter of the Campaign for Ratification, said she had not experienced countries receiving “report cards” from the U.N. Committee in the 20 years it had been operating.

“My reason for supporting it is that it is basically a bill of rights for children that says they are people,” she said, stressing how Article 12 in particular gives the child a voice and a way to express it. “We helped draft the U.N. convention and got the rest of the world to adopt that standard. Yes, it gives children rights, but I don’t think this takes away from anyone else’s rights. It just adds a balance.” **SFBG**

Candlestick CONT. >>

Agency, that everything will come together," Miguel said.

By that time, Arc Ecology's director Saul Bloom, Jaron Browne of People Organized to Win Employment Rights, and POWER's attorney Sue Hestor told the commissioners that they believe the project's impacts on transportation, state park habitat, and the foraging requirements of the peregrine falcon had not been adequately analyzed. Eric Brooks of the Green Party expressed concern that sea level rise will be more pronounced than the DEIR projections.

Bloom also explained that a lack of adequate review time hindered his staff's ability to prepare comments in time for a hearing that came only a month after the DEIR's release.

Planning Commission vice president Christina Olague and commissioners Kathrin Moore and Hisashi Sugaya tried to extend the review period to February. As Olague pointed out, the commission recently granted a public DEIR review extension to a 15,959-square-foot parcel in Russian Hill, which is tiny compared to Lennar's 708-acre proposal in the Bayview, where residents have the city's lowest educational levels.

But the Planning Commission's 4-3 vote against a February extension revealed how mayoral appointees ignore common sense once they have their political marching orders.

COHEN'S FANTASY

"This appears to be all about Cohen's fantasy of out-maneuvering Santa Clara to get the 49ers to move into a new Hunters Point stadium," Hestor told the *Guardian*.

Hestor also pointed to a Dec. 18 *San Francisco Business Times* guest editorial titled "Business Leaders Can Save the Niners" that Planning Commissioner Michael Antonini had clearly written before Planning's marathon Dec. 17 hearing.

"The editorial illuminates why, at the Planning Commission on Dec. 17, Antonini argued against any extension for public comment on the DEIR beyond Dec. 28," Hestor said, noting that Dec. 28 was the absolute minimum DEIR review period required under the California Environmental Quality Act — a review period that straddled Thanksgiving, Hanukkah, Kwanza and Christmas (see *Holiday Snowjob*, 12/09/09).

Earlier this month, a coalition of environmental and community development groups, including Arc Ecology, the Sierra

CONTINUES ON PAGE 12 >>

PG&E attack mailer puts City Hall on defensive

By Rebecca Rowe
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GREEN CITY On a Pacific Gas & Electric Co. conference call in late October, with top PG&E executives and analysts from Goldman

Sachs, Deutsche Bank, and other prominent investment firms on the line, PG&E president Chris Johns explained how a company-sponsored ballot initiative could save millions of dollars for the utility.

"We have faced potential takeovers multiple times over the last several years and we have had to expend significant resources to oppose these efforts," Johns explained, referring to attempts by public agencies to set up independent electricity programs that threaten to compete with PG&E. "The success of this initiative, if placed on the ballot, could significantly reduce the need for taxpayers and utilities to oppose these local government takeover attempts."

His comments appeared in a transcript from an earnings call posted on a financial Web site called SeekingAlpha.com. When pressed by an analyst about how PG&E had come up with the idea, company CEO Peter Darbee chimed in. "What occurred to us was we were repeatedly faced with this, and we were spending significant amounts of money year after year," Darbee said, according to the transcript. "So we asked ourselves: what would be something that could discourage this over the longer term?"

What surfaced was a proposal for a statewide ballot initiative that would amend the state constitution to require a two-thirds majority vote at the ballot before any local government could develop its own electricity program. With such a high hurdle in place, efforts to move forward with publicly-owned power programs would essentially come to a standstill. But with San Francisco's own stab at it expected to get underway long before the proposed initiative is placed on the ballot, PG&E is back to its default tactic of pouring millions into an opposition campaign.

San Francisco's community choice aggregation (CCA) initiative, called CleanPowerSF, took a leap forward last month when a request

for proposals (RFPs) went out to potential electricity service providers. The program aims to provide 51 percent renewable electricity by 2017, a meaningful step toward reducing greenhouse gas emissions.

But on the heels of this milestone, a wave of mailers bearing PG&E's name in fine print crashed into San Francisco homes and businesses, screaming "Business Beware" in 1.5-inch type and proclaiming CleanPowerSF to be a "costly energy scheme." The mailer cites a city controller's report projecting that customer bills could be 24 percent higher under CCA.

But the San Francisco Local Agency Formation Commission (LAFCo), which is working in partnership with the San Francisco Public Utilities Commission to craft the emerging power program, responded in a press statement that this claim is misleading, since a fee structure has not yet been nailed down. While the controller's report also noted that it was too early to say just what the pricing structure would be, it's been a primary goal of the city's CCA all along to offer customer billing rates that meet or beat PG&E prices.

Meanwhile, the city appears ready to fight back — and questions have already been raised about whether it was legal to distribute the attack mailer. Sup. Ross Mirkarimi, who chairs LAFCo, announced at the Dec. 15 Board of Supervisors meeting that he was requesting that the city attorney examine whether PG&E had violated state law by distributing the mailer. According to the state law that laid the groundwork for CCAs to exist, investor-owned utilities are required to "cooperate fully" with the public power efforts of cities. "PG&E has blanketed this city ... with mailers that distort and misrepresent what CCA is doing," Mirkarimi said. "I believe this is a potential violation of California Public Utility Commission law."

Several days before Mirkarimi's announcement, the *Guardian* received confirmation from City Attorney Dennis Herrera that his office is looking into the matter.

The mailer included a link to the Web site CommonSenseSF.com, launched by an entity called the "Coalition for Reliable and Affordable Electricity." A call to Townsend, Raimundo, Besler &



Illegal interference? San Francisco officials are investigating whether PG&E broke the law with these misleading mailers.

Usher, a Sacramento public-relations firm that has worked with PG&E in the past, revealed that this coalition is one of the firm's clients, and that the person handling that client is Bob Pence. The proponent listed on the statewide ballot initiative is Robert Lee Pence — evidently the same person. The *Guardian* left a message for Pence inquiring who, besides PG&E, the coalition members are (the mailer claims there are 50,000), but he did not return the call. Multiple calls to PG&E were not returned either.

Meanwhile, the *Guardian* has received a handful of anecdotal reports that when clipboard-wielding signature gatherers were out on the streets circulating a petition in support of the PG&E-backed ballot initiative, people were fed some fishy stories about what the proposed constitutional amendment would actually do.

A voter who lives in Bakersfield contacted the *Guardian* to say she'd signed the petition because she was told that the ballot initiative would limit PG&E expansion — but she later did some research and found that PG&E was the primary force behind it, so she called the Registrar of Voters to have her name struck from the list.

Mark Toney of the Utility Reform Network told the *Guardian* that he'd also been misinformed. But as someone familiar with the issue, he knew better. "I ran across signature gatherers in Emeryville. They told me that if I signed the petition, I'd be supporting a two-thirds majority vote to raise PG&E rates," Toney said. "I said, 'Well that's interesting. The language here doesn't say PG&E at all.'"

John Srebalus of Pasadena wrote in an e-mail that he was also misled by a signature gatherer. After he signed a petition to legalize marijuana, he said the woman with the clipboard flipped a few pages and asked him to sign again, as if in duplicate. But there was a rubber band securing the top half of this second page, hiding the text. When he peeled it back, he found that it was actually PG&E's ballot initiative, which he had already refused to sign once before.

According to a source familiar with the campaign who asked not to be named, the petition was a particularly hard sell for signature gatherers, many of whom stake their entire livelihoods on earning less than \$2 per signature. According to this individual, the erratic sales pitches caught on like wildfire because without a compelling hook, it was nearly impossible to convince random passersby to support something that came off as convoluted and wonky. This person said PG&E became alarmed when it caught wind of all the distorted representations and tried to put a stop to them.

Campaign spokesperson Greg Larsen told the *Guardian* he hadn't heard anything about that, but he did emphasize the importance of the signed document, as opposed to the signature gatherers' pitch. "The hope is that you read what you're signing," he said. "That's really what the issue is — it's what's on this piece of paper." Larsen added that the campaign had submitted 1.1 million signatures, "far in excess of the number of required certified signatures" to have the initiative placed on the ballot. SFBG

Taylor and Goldstein have created an opportunity to take the little ones to see Santa completely free of long mall lines and price gouging on the photo packages for sale. You're encouraged to take as many photos as you like with your very own camera. No one trying to make an economy-restoring buck? It's almost like... the spirit of Christmas. Say it with me now- "awwwwww!"

--from "Mall-Free Santa Hang Time: A Miracle on 21st" by Caitlin Donohue posted on the Pixel Vision blog

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LAST MINUTE GIFTS

11th-hour shopping

The *Guardian's* last-minute gift guide

By Molly Freedenberg
molly@sfbg.com

SHOPPING Some years, you've got it all together. You finished your holiday shopping by Thanksgiving, decorated your tree before most people got



around to buying one, and finished the prep for your Christmas Eve dinner a full 12 hours before you needed to start cooking. But this is not that year. Whatever the reason — extra-long hours at work (or perhaps extra-tall glasses of nog) — the holidays seem to have crept up on you this season. Now you're only days away from the big gift-exchange bonanza and you have yet to acquire anything to give. Don't fret! We've compiled a list of shopping destinations that are open Christmas Eve (and, in rare cases, on Christmas Day) with offerings that don't scream "last resort."

BEAT MUSEUM

Nothing says "San Francisco" like a classic beat-era beret, Charles Bukowski poster, or limited-edition Grateful Dead autograph. Get 'em all at this North Beach locale. 540 Broadway, SF. Christmas Eve, 10 a.m.–7 p.m.; (415) 399-9626, www.kerouac.com

CLIFF'S VARIETY

At this Castro District hardware store, you'll find everything from nuts and bolts to napkin rings and boas. 479 Castro, SF. Christmas Eve, 8:30 a.m.–6:30 p.m.; (415) 431-5365; www.cliffsvariety.com

COLLAGE GALLERY

Delisa Sage is owner and curator of this charming Potrero Hill shop, which features a mix of vintage and locally-made items with a focus on female designers and handmade objects. 1345 18th St., SF. Christmas Eve, 11 a.m.–5 p.m. (415) 282-4401, www.collage-gallery.com

COMMUNITY THRIFT

Known for reasonable prices, good organization, and a diverse selection of used and vintage items, this Mission District second-hand store also is beloved for donating proceeds to a roster of more than 200 local nonprofits. 623 Valencia, SF. Christmas Eve, 10 a.m.–3 p.m.; (415) 861-4910, www.communitythrifthsf.org

CURRENTS

The perfect spot for soaps, aromatherapy products, and adorable bath-time accessories for adults (novelty hot water bottles shaped like fish!) and kids (terry-cloth slippers shaped like little pigs!), this Valencia boutique also stocks a variety of packaged options for fast, easy selection. 911 Valencia, SF. Christmas Eve, 10 a.m.–6 p.m.; (415) 648-2015, www.currentssf.com

EMBARCADERO CENTER

Though we usually try to stay away from anything resembling a mall, we can't help but want to support the local businesses that have outposts at Embarcadero Center, especially Ambassador Toys and On the Fly.

FABRIC8

Possibly the coolest shop in the Mission District, Fabric8 specializes in unusual gifts made and designed by local artists. 3318 22nd St., SF. Christmas Eve, 11 a.m.–5 p.m.; (415) 647-5888, www.fabric8.com

HEARTFELT

You'll find just about anything under the exposed beams of this Bernal Heights store: picture frames, stationery, organic cotton baby jumpers, candles, and much more. 436 Cortland, SF. Christmas Eve, call for hours; (415) 648-1380, www.heartfeltsf.com

KID ROBOT

Delight collectors big and small with limited-edition toys from this hipster enclave in the Haight. 1512 Haight, SF. Christmas Eve, 11 a.m.–5:30 p.m.; (415) 487-9000, www.kidrobot.com

PEKING BAZAAR

You can't beat the hours at this emporium of gifts in Chinatown. Many of the store's bagatelles come in beautiful silks: totes and wallets, lanterns and pillows, kimonos for him and her. 826-832 Grant, SF. Christmas Eve and Christmas Day, 10 a.m.–10 p.m.; (415) 982-9847, www.pekingbazaar.com

THERAPY

The Mission District retailer has cozy sweaters, handsome leather-band watches, and purses in a variety of shapes, sizes, and prices. And though it's closed Christmas Eve, the shop will be wide open Christmas Day — and hosting a sale. 541 Valencia, SF. Christmas Day, 11 a.m.–8 p.m. (415) 265-9758 **SFBG**

Candlestick CONT.

Club, the Potrero Hill Democratic Club, San Francisco Tomorrow, Literacy for Environmental Justice, Young Community Developers, the Neighborhood Parks Council, the South East Jobs Coalition, Walden House, Urban Strategies Council, India Basin Neighborhood Association, California Native Plants Society, Golden Gate Audubon Society, and the Bayview Resource Center, wrote to Mayor Gavin Newsom, requesting a 45-day DEIR review extension.

The request seemed further vindicated when it became apparent that most of the people who showed up at the DEIR hearings, including those opposed to extending the review period, admitted that they had not actually read the documents in question. And the commissioners' failure to honor the extension request represents a new low in a process that threatens to become a classic lesson in the dangers of public-private partnerships.

Opponents of giving the public a decent chance to read the DEIR argue that there have already been hundreds of meetings on the proposed project. But as Bloom pointed out, the character and focus of EIR is different from any other document that has been produced for discussion. "If an issue is not raised during the EIR process, it cannot be raised subsequently," Bloom said. "Releasing an EIR during the holiday season and providing the minimum amount of time allowable under the law for public review undermines the public's ability to evaluate an EIR and disenfranchises people at one of the most critical points of the project approval process."

Bloom also noted that a standard strategy for drastically limiting public input while appearing to be transparent is to spend time evaluating nonbinding documents while providing the minimum time required to evaluate the legally binding stuff.

"The Phase 2 Urban Design Plan released in October 2008 was in public discussion until it was approved in February 2009 — five months," Bloom observed, noting that nothing in that document was legally binding. Neither was Lennar required to disclose negative effects of its plan. But an EIR is a legally binding document. "It's a fiction that a 45-day DEIR public review extension would have caused a domino effect of indefinitely delaying the approval of the project," Bloom added. **SFBG**

food + drink

Le Colonial enjoys one of the most atmospheric settings of any restaurant in Northern California — the old home of Trader Vic's on Cosmo Place — but the French-influenced Vietnamese food is noteworthy in its own right.

GUARDIAN PHOTOS BY RORY MCNAMARA



Mise en (Cosmo) place

By Paul Reidinger
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DINE Could there be a more enchanted address for a restaurant in San Francisco than 20 Cosmo Place? No. “Cosmo” gives us an urban, even cosmopolitan, glamour, while “place” suggests, at least, a degree of refuge from the maelstrom of city traffic. Cosmo Place does not disappoint; it has something of the air of Shepherd Market, the warren of quaint lanes stashed well off the main thoroughfares in London’s posh Mayfair district, and also of the small *plazas* ringed with outdoor cafes you might find near the waterfront in Barcelona.

For more than 40 years, 20 Cosmo Place was the home of Trader Vic’s, which was probably the most famous restaurant in the city and one of the best-known in the country. Although there were — and remain — other Trader Vic’s restaurants around the country and the globe, none could match Cosmo Place for sheer atmospherics. But the founder and namesake, Vic Bergeron, had died in 1984, and with his passing came a reordering of the empire that included closing the Cosmo Place restaurant. Trader Vic’s reopened some years later in the city, in the old Stars location on Golden Gate Avenue, but that experiment was short-lived.

On Cosmo Place, meanwhile,

a new presence arrived in 1998. This was Le Colonial, a high-end Vietnamese spot with outposts in several other major U.S. cities, including New York, Los Angeles, and Chicago. There was, for me, a certain sorrow in the passing of Trader Vic’s, which was certainly a San Francisco institution. But the transition was smooth enough, the newcomer thrived, and now, Le Colonial seems as permanent as Trader Vic’s once did. Yet one cannot forget the predecessor.

When I crossed the threshold at 20 Cosmo Place recently, it was for the first time in nearly 30 years. One evening early in that long-ago June, a group of us came to the city and to Trader Vic’s as graduating college seniors, got massively blitzed on tropical drinks that came in gigantic tureens, and left ... well, I don’t remember leaving. I know only that I must have. Three decades on, the basic layout came as a delightful surprise to me despite (by all accounts) being pretty much the same as before.

The entryway is still a long breezeway set with tables, wicker chairs, and potted plants covered by a roof of ironwork and glass such as you might find in a *belle époque* rail station. It is reached from the street, or lane, by an impressive set of stairs. At the far end of the breezeway sits a set of heavy wood doors that open to the host’s podium. Beyond, and upstairs,

lay three dining areas, one of which was, once upon a time, the coveted Captain’s Cabin.

The mood these days seems a little more relaxed, although the crowd is still stylish and the Captain’s Cabin still exists. The interior design speaks in tones of elegance and, oddly, heat: starched linen table cloths and ceiling fans, plush carpeting and wicker chairs even in the main dining room. These cues might lead you to imagine that you’re sweltering at the edge of a steamy jungle instead of wondering why you forgot to wear a scarf.

As the restaurant’s name reminds us, Vietnam was a French colony for about a century, and executive chef Joseph Villanueva’s fine menu captures glints of the resulting cross-cultural pollination. Among the most compelling examples of his ambidexterity are the pan-fried brussels sprouts (\$10), or *rau xao* — all the dishes bear Vietnamese names — in which the halved sprouts are cooked with portobello mushrooms and plenty of ginger before being liberally slathered with sweet chili sauce. Using such intensely flavorful ingredients to subdue a notoriously uncooperative vegetable is the culinary equivalent of an enhanced interrogation technique, but when a confirmed brussels sprouts-hater takes a tentative taste or two, then serves himself a big heap, we know all the bother was worth it.

Luckily, most of the menu doesn’t need this kind of strong-arming. Wok-tossed Blue Lake beans (\$8) are wonderfully crisp-tender and sim-

ply dressed with a garlic-soy sauce. Niman Ranch pork ribs (\$14) are rubbed with five-spice powder, given a honey-ginger glaze, and roasted to an aching tenderness. Among the lemongrass-inflected dishes, it would be hard to beat chicken two ways (\$25), roasted and sautéed, and served with a warm salad of shiitakes, baby spinach, and micro-cilantro.

There are disappointments. The fresh rolls wrapped in rice paper are a little tough and, tastewise, on the delicate side. On the indelicate side, we have black tiger prawns (\$29) in a coconut curry broth that sounds promising but is made with powdered curry, with a certain metallic harshness as a consequence.

But knocking a few points off a dish here and there does nothing to diminish the overall experience in a place this atmospheric. As with a view restaurant, the temptation must be strong to lean on the enchanted setting while letting the food discreetly slip. It’s a credit to Le Colonial that if the restaurant served its menu in a setting a tenth as compelling, we would still judge it worthy. **SFBG**

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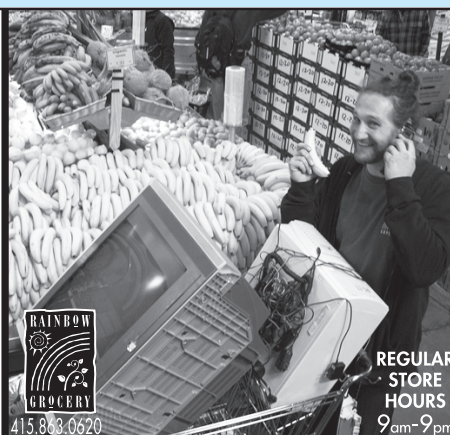
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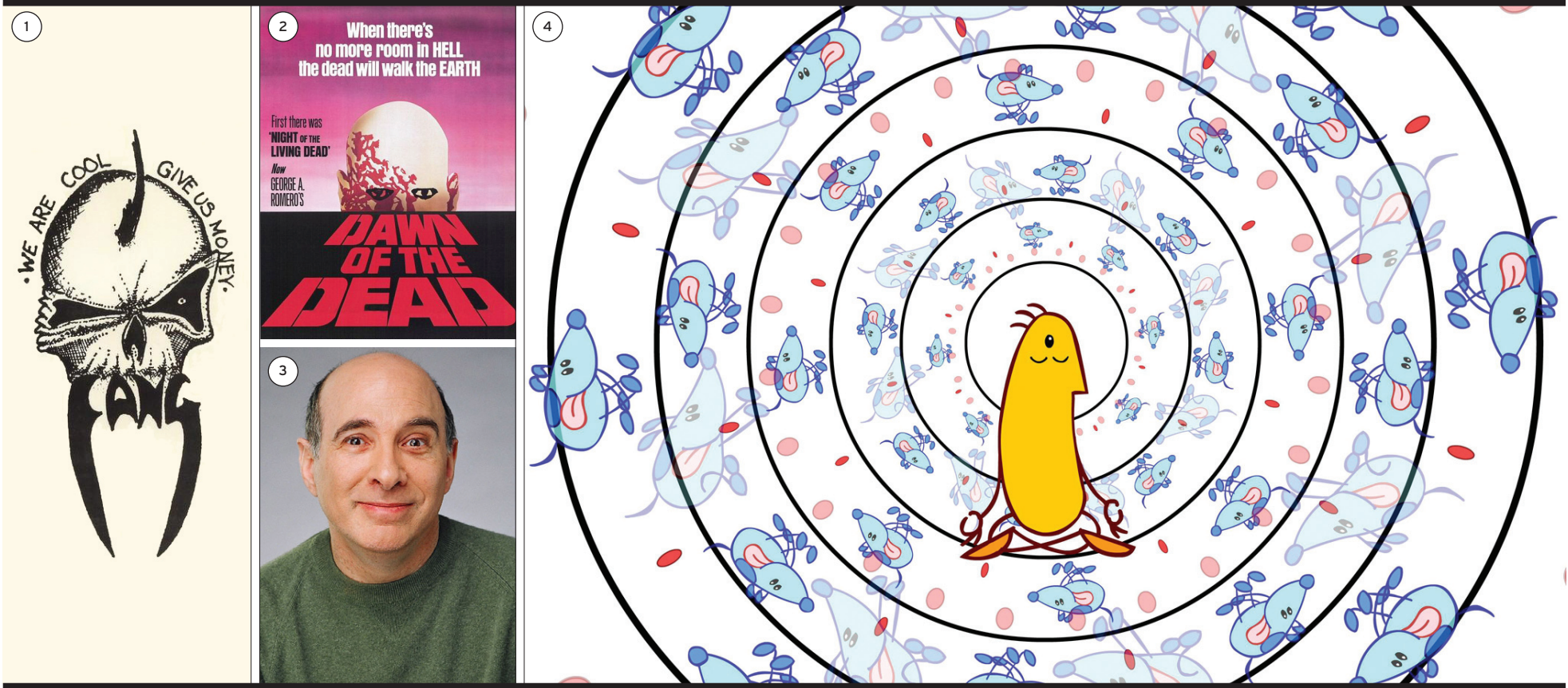
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GUARDIAN

THE SAN FRANCISCO BAY GUARDIAN PICKS



WEDNESDAY DEC. 23

MUSIC

Fang

As the reaper unfairly counts down the final days of Annie's Social Club, old-school Bay Area punk fans should make a point of saying goodbye by checking out tonight's awesome lineup. Force of Habit Records' holiday party brings East Bay hardcore legends Fang back to the stage, resurrecting classic tunes such as "Landshark," and "The Money Will Roll Right In." The latter punk anthem has only grown in stature in the more than 25 years since it was originally put out, perhaps most notably with Nirvana's cover version from the 1992 Reading Festival that was featured on their recently released DVD. No Alternative and Gary Floyd's Hard Ride round out the solid bill. **(Sean McCourt)**

8 p.m., \$10
Annie's Social Club
917 Folsom, SF
(415) 974-1585
www.anniessocialclub.com

THURSDAY DEC. 24

BENEFIT/MUSIC

20th Annual Home for the Holidays

"Fruitcakes in the kitchen / Fruitcakes on the street / Struttin' naked through the crosswalk / In the middle of the week" Why don't we listen to more Jimmy Buffet during the high holidays? I'm afraid it may constitute a major societal failing. Happily, the San Francisco Gay Men's Chorus is looking to rectify this oversight. In homage to Julia Child, the venerable singing group, whose performances have raised more than \$100,000 for HIV/AIDS charities, includes Mr. Margaritaville's ode to the fruitcake in its annual Christmas Eve performance. I wonder if Jimmy anticipated that his ditty would one day be used to "reincarnate" the French food gourmand by 100 gay vocalists on Christmas Eve. Huh. In addition to this feat of yuletide occult-ry, the chorus will perform such crowd pleasers as "Santa Claus is Coming to Town," "God Rest Ye Merry Gentlemen" and "Joy to the World" — the

Mariah Carey version, natch. **(Caitlin Donohue)**

5, 7, and 9 p.m., \$10–\$30
Castro Theatre
429 Castro, SF
(415) 865-2787
www.sfgmc.com

FRIDAY DEC. 25

EVENT/FILM

Zombie Xmas Day

Celebrate the birth of the holiest zombie in history by sipping on hot toddies and watching zombie films all day at Pirate Cat Radio. *I Walked with a Zombie* (1943), *Night of the Living Dead* (1968), *Dawn of the Dead* (1978), *Zombie* (1979), *Braindead* (1992), and *Wild Zero* (2000) will cannibalize Jimmy Stewart and Charlie Brown, leaving a trail of blood-soaked candy canes and debauched merriment. Although you could make an argument for your family's eerie resemblance to the slow-walking undead during the holidays, it's more fun to get drunk and watch the masters of splatter on the big screen. Zombies deserve a Xmas too, you know, so let's give them a feast of people. Or, at the very least,

throw Santa up on the buffet table. The holidays taste much sweeter with a little brain matter in your eggnog. **(Lorian Long)**

Noon–10 p.m., Free
Pirate Cat Radio
2781 21st St, SF
(415) 341-1199
www.piratecatradio.com

EVENT

Karla LaVey's Black X-Mass

Many people in SF have Anton LaVey tales. My favorite has to be by Cookie Mueller, within a short story called "Haight-Ashbury" that was published in her 1990 book *Walking Through Clear Water in a Pool Painted Black*. Mueller condenses all of her San Francisco drug adventures into one day that turns into a night in Golden Gate Park, where she suspects LaVey plans to use her for a blood sacrifice. In person, LaVey came off as a quiet gentleman: my own LaVey anecdote is that I'll never forget looking at his driver's license when he bought books at a store where I worked. That famous devilish mug, on a California ID — how funny is that? Karla LaVey, daughter of the Church of Satan founder, usually accompanied him

on those bookshop forays. Tonight, she hosts a party where the rites will include video horror, burlesque, live theremin, and a rock 'n' roll lineup. **(Johnny Ray Huston)**

With the Fuxedos, the Yes Go's, Dimesland, and Los Murderachis
9 p.m., \$10
Elbo Room
647 Valencia, SF
(415) 552-7788
www.elbo.com

FILM

The Bicycle Thief

Just in time for Christmas — a brand-new 35mm print of *The Bicycle Thief*, possibly the saddest movie ever made. (Seriously, if you're already bummed out about the holidays, you might want to skip this one.) But for those who aren't excessively depressed, Vittorio De Sica's 1948 classic is a must-see: it's one of the best-known examples of Italian neorealism, a postwar style that focused on everyday people, often casting nonactors and filming on real locations. *Thief* follows a poor man who gets a job only after he scrounges the cash for a bicycle — which is promptly stolen, and things pretty much go downhill from there (ain't no Pee-Wee Herman

style visit to the Alamo, in other words.) When *The Bicycle Thief* was released, *New York Times* critic Bosley Crowther called it "brilliant and devastating." You've been warned! **(Cheryl Eddy)**

Through Dec. 31
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3117 16th St., SF
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COMEDY

Kung Pao Kosher Comedy

The Jewish affinity for Chinese food has a long, complex past. Some speculate that Jewish immigrants were more comfortable with the way Chinese food was prepared than with other non-Jewish, non-kosher cuisines. Others suggest that New York Jews thought of Chinese cuisine as cosmopolitan. And almost all agree that a major factor in this trend is the fact that Chinese restaurants used to be some of the only businesses open on Christmas Day, making them a logical destination for Jews who wanted to eat out Dec. 25. Whatever the reason, the Jewish practice of eating Chinese food on Christmas has become tradi-

Zombies deserve a Xmas too, so let's give them a feast of people.
The holidays taste much sweeter with a little brain matter in your eggnog.



tion. For 17 years, the Bay Area has had its own version of this tradition: Kung Pao Kosher Comedy. This year's installment features Jonathan Katz as headliner, with Brian Malow, Hilary Schwartz, and Lisa Geduldig. And yes, they'll be serving kung pao chicken. **(Molly Freedenberg)**

6 and 9:30 p.m., \$42–\$62.
New Asia Restaurant
772 Pacific, SF
(925) 275-9005
www.koshercomedy.com

MUSIC

Death Guild X-Mess Night
Nothing can stop the oldest weekly goth/industrial dance night in the country — not even the saccharine sweetness of Christmas. The Death Guild hosts a special version of its usual gothic/industrial/synthpop night — held every Monday — just for the holidays. Expect music by DJs Decay, Joe Radio, and Melting Girl in the main room and Intoner, Lex, and Sage in the lounge. You'll also encounter "exuberant and morbid" drink specials and a whole lot of people who wouldn't be caught dead at an ironic Christmas sweater party. **(Freedenberg)**

9 p.m., \$5.
DNA Lounge
375 11th St., SF
(415) 626-1409
www.deathguild.com

SATURDAY DEC. 26

VISUAL ART

"Mutant Anxiety"

As show names go, "Mutant Anxiety" is a good one, especially within the too-dry world of visual art. It certainly suits a nine-artist exhibition at Michael Rosenthal Gallery, though "Mutant Fun" could also suffice. Rosenthal has assembled a near-even mix of artists represented by his space and cameos, including a pair of recent *Guardian* Goldie winners, Matt Furie and Veronica De Jesus. If Furie's contribution is anything like the monsters he and girlfriend Aiyana Udesen just made for the *Guardian*'s decade-in-music issue, this show will be a treat. I'm also looking forward to seeing if Megan Whitmarsh has contributed a trash mountain. **(Huston)**

11 a.m.–6 p.m. (through Jan. 9)
Michael Rosenthal Gallery
365 Valencia, SF

(415) 552-1010
www.rosenthalgallery.com

VISUAL ART

Carleton Watkins: "Discoveries"

Fraenkel Gallery opened 30 years ago with an exhibition of photographs by Carleton Watkins, whose story has highs and lows as extreme as those of the landscapes he captured with his camera. Watkins' photos of the Yosemite region made his name and in turn helped protect the settings depicted. But the 1906 San Francisco earthquake destroyed all of his glass-plate negatives and much of his work to date. In his early 80s at the time, Watkins never recovered, and he died in 1910 in the Napa State Asylum for the Insane. While the gorgeous new monograph *Carleton Watkins in Yosemite* (Getty Publications, 88 pages, \$29.95) collects and impressively reproduces some of Watkins' best known surviving work, "Discoveries," as its name suggests, uncovers a number of albumen prints that went undiscovered until last year. **(Huston)**

11 a.m.–5 p.m., free
Fraenkel Gallery

49 Geary, SF
(415) 981-2661
www.fraenkelgallery.com

SUNDAY DEC. 27

FILM

Holiday Animation Film Festival

Nina Paley's animated feature *Sita Sings the Blues* (2008) has some fierce admirers around these parts, such as *Guardian* reviewer Dennis Harvey. Before *Sita*, Paley honed her skills on the 2001 short *Fetch*, one of a handful of animated works in a quick program of movies that can be just one part of a visit to the Exploratorium. Another contributor is Jessica Yu, the director who animated Henry Darger's Vivian girls within the posthumous Darger portrait *In the Realms of the Unreal* (2004). Yu's subject this time? Sour candy. **(Huston)**

Noon and 2 p.m. (through Dec. 30),
\$9–\$14 (free with museum admission)
The Exploratorium
3601 Lyon, SF
(415) EXP-LORE
www.exploratorium.edu

TUESDAY DEC. 29

MUSIC

Grass Widow

I scoured and toiled. I considered the possible potentials. I even lowered my expectations, submitting to the degrading abuse of spectacularly heinous event sites proffering junk one-off events like the insistent SF Architecture Walking Tour. I caught myself thinking, "Maybe this *could* be neat." But then I was like, "Hold up, horsey: the Picks section doesn't hold the reins; I tell it what to say, and if there's nothing going on this week, then there's nothing going on." I thought if I was going to stay in getting cancer sores from candy canes, then so are you. That is, until I found the sounds of Grass Widow and friends. My ears whispered to my mouth, "It's going to be okay," and my mouth said, "Sigh." **(Spencer Young)**

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9 p.m., call for price
The Knockout
3223 Mission, SF
(415) 550-6994
www.theknockoutsf.com **SFBG**

1) Flyer for punk legends Fang (see Wed/23); 2) poster for George A. Romero's *Dawn of the Dead* (see Fri/25); 3) Kung Pao Kosher comedian Jonathan Katz (see Fri/25); 4) still from Nina Paley's *Fetch* (see Sun/27); 5) *Even Approach* by James Benjamin Franklin (see Sat/26); 6) photo by Carleton Watkins (see Sat/26); 7) Grass Widow (see Tues/29); 8) still from *The Bicycle Thief* (see Fri/25)

arts + culture

Clockwise from bottom left: Shotgun Players' *Skylight*; William Kentridge's *The Return of Ulysses* at the San Francisco Museum of Modern Art; Aurora Theatre Company's *Fat Pig*; Jérôme Bel in *Pichet Klunchun and Myself*; Gregory Maqoma in *Beautiful Me*; and the Suzanne Farrell Ballet in *Divertimento No. 15*.

SHOTGUN PLAYERS PHOTO BY JESSICA PALOPOLI; THE RETURN OF ULYSSES PHOTO BY JOHAN JACOBS; AURORA THEATER PHOTO BY DAVID ALLEN; JÉRÔME BEL PHOTO BY FERAN MC ROPE; GREGORY MAQOMA PHOTO BY JOHN HOGG; SUZANNE FARRELL BALLET PHOTO BY PAUL KOLNIK



Curtain calls

The year that almost ate China, or after the deluge

By Robert Avila
arts@sfbg.com

THEATER Up to around 8:30 p.m. on Dec. 12, Thrillpeddlers were having a very good year. One of 2009's Goldie recipients, the city's connoisseurs of Grand Guignol-style fresh flesh were riding a remarkable wave of success with their inspired revival of *Pearls over Shanghai*, by San Francisco's storied Cockettes, when an altogether different current overtook them.

No doubt the vicious cold snap of those days had something to do with it, but sources report that a 100-year-old water main located just outside the front door of the Hypnodrome — Thrillpeddlers' rumored-to-be-haunted haunt at 10th and Division streets — let loose some 2 million gallons of water, the bulk of which burst into the packed theater in a two-foot high crest that inundated the stage smack in the middle of actor and artistic director Russell Blackwood's exquisite tap num-

ber, "Cruising." Cast and audience members alike scurried through one of those evacuations they're always vaguely referring to by law just prior to curtain or takeoff. In this case, escape was made through the back dressing room, where SF firemen heroically carried audience members and heavily tarted-up actors to safety as the power was cut, owing to the very real danger of electric shock. I'm happy to report that the piano was saved, thanks to quick coordination of hands from both sides of the footlights, but clearly there's a very soggy theater to deal with, so more than ever your prayers, and much better yet your patronage, should be directed toward the intrepid Thrillpeddlers. (Shows resume Jan. 1.)

Now this just goes to show that, one, I'm never there on the best night. And, two, the year ain't over until it's over. So let's say this year-end wrap up, while it tries to take in all sides, is necessarily partial and provisional.

On the bright side:
Skylight at Ashby Stage. David Hare's play dexterously puts the nuts and bolts of modern politics into

modern romance like no other, but it came to life in director Patrick Dooley's production for Shotgun Players better than I could have hoped were I coughing up three figures for a Broadway ticket. Leads Emily Jordan and John Mercer were startlingly good.

Killing My Lobster's *Pure Shock Value* at the Exit. Odds were against them in producing their second full-length play, if only because the first, Peter Sinn Nachtrieb's *Hunter Gatherers*, was so strong. But KML pulled it off.

Jericho Road Improvement Association at Phoenix Theatre. Hella Fresh Theater's strong debut was a solid production of writer-director John Rosenberg's West Oakland tale, a neighborhood story that navigated the complexities of history, race, and social roles with intelligence and real dramatic force. Sadly for us, Hella Fresh has freshly relocated east to Philly, but they contributed to a memorable year.

On the dark side:
Thom Pain (based on nothing) at Exit on Taylor. Cutting Ball's strong local premiere of Will Eno's broodingly sardonic off-Broadway hit featured an exceptionally fearless and intimidating solo turn by actor Jonathan Bock.

The Lieutenant of Inishmore at
CONTINUES ON PAGE 20 »

Swans, symmetry, and sensations

Looking back at 2009's top dance performances and events

By Rita Felciano
arts@sfbg.com

DANCE Looking back over a year's dance performances feels like reading a horoscope backward. Were there surprises, disappointments, new loves, emerging trends, familiar encounters, and reasons for hope and despair? Of course. Perhaps the best part of this yearly exercise is that it allows works to bubble up that for one reason or another — quality, daring, perspective, innovation — stuck in the mind. You want to see them again. Some, you actually will. As for the not-that-again, forget-it, or please-don't pieces, they already have sunk into the grand pool of oblivion. The following is a baker's dozen of top picks, chosen roughly in the order in which they were seen.

Sean Dorsey's dance-theater piece *Lou*, based on the writings of transgender pioneer Lou Sullivan

and danced by Dorsey, Brian Fisher, Juan de la Rosa, and Nol Simonse, was a penetrating portrait of one man's courage and lust for life. It also highlighted Dorsey's increasingly fluid skill in fusing language and dance.

San Francisco Ballet's most recent *Swan Lake* (to be reprised in January 2010) is an odd mix of traditional (the choreography) and edgy (the production). By using the bold design of a ballet neophyte, Broadway-credited Jonathan Fensom, Helgi Tomasson took a huge risk in offending traditionalists who like their swans pure. Danced fabulously well, this is a *Swan Lake* for our own time.

Pichet Klunchun and Myself was just a one-night stand, but what a night it was. To watch French super-theorist Jérôme Bel and classical Thai dancer Klunchun play their intellectual ping pong game about life, dance, culture, and everything in between was to watch two master performers at work.
CONTINUES ON PAGE 20 »

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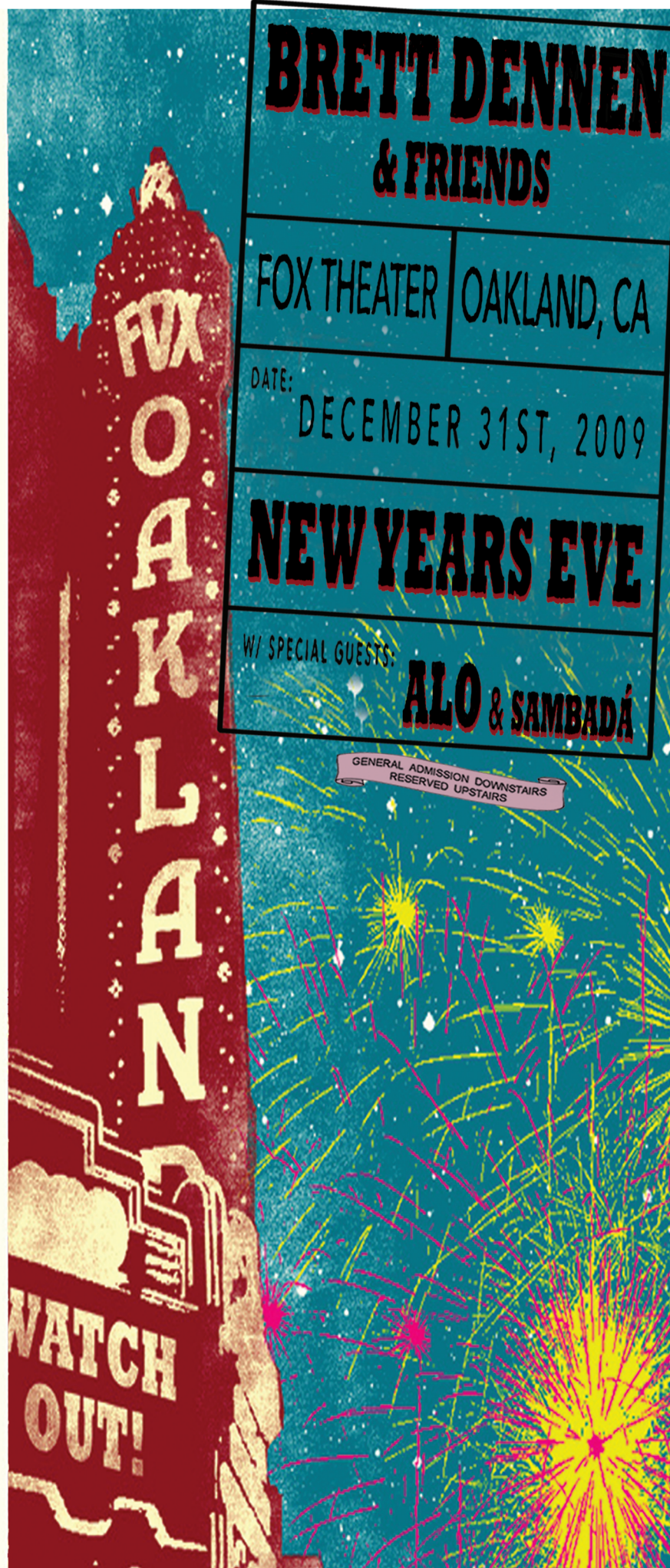
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Year in theater CONT>>

Berkeley Rep. Maybe this belongs on the light side. It depends how you take to a stage strewn with sawed off limbs and cat brains, all awash in veritable barrels of blood. I found it amusing.

The Creature at Thick House. Trevor Allen's appealingly shrewd adaptation of Mary Shelley's *Frankenstein* began as a podcast but, under director Rob Melrose and a great design team, blossomed into a supple, protean piece of live theater. The three-person cast was very strong, but James Carpenter's beautifully wrought performance in the title role managed to surprise even those who know he's one of the top actors on Bay Area stages.

The Walworth Farce at UC Berkeley's Zellerbach. Leading Irish playwright Enda Walsh's darkly hilarious, structurally ingenious, and all-around exhilarating play was more like farcical tragedy, or tragical farcity, which is to say something very fresh and gripping. Druid Ireland matched it perfectly in their incredibly deft and intelligent production.

On the right side:

SF Mime Troupe's *Too Big to Fail*. "Right" isn't the best adjective to stick in front of the Mime Troupe, but as free-theater-in-the-park hell-raisers for 50 years and counting you know whose side they're on. Anniversary events continue through the New Year (sfmt.org).

On the tight side:

Fat Pig at Aurora Theatre. Aurora's production of Neil LaBute's play had a very strong ensemble going for it. There were others too this year, some of the most memorable including casts of *Jack Goes Boating* (also at Aurora), *In the Next Room, or the vibrator play* (Berkeley Rep), *The Model Apartment* (Traveling Jewish Theater), *This World in a Woman's Hands* (Shotgun Players); *Old Times* (TheatreFIRST), and two exceptional ensembles courtesy of Off-Broadway West in *The Homecoming* and *A View from the Bridge*, respectively.

On the hype side:

American Idiot at Berkeley Rep. Actual satisfaction with Michael Mayer (*Spring Awakening*) and Green Day's Broadway-bound behemoth proved inversely proportional to the hype. (Among new musicals about American 20-somethings,

the real McCoy was up the hill at UC Berkeley in the premiere of Joe Goode's *Dead Boys*.)

Also, *Spamalot*. Rhymed with everything but laughed-a-lot.

On the south side:

Ghosts of the River at Brava.

The second collaboration between playwright Octavio Solis and director Larry Reed's Shadowlight Productions, a set of immigrant ghost tales set along the Rio Grande, was as aesthetically unique and engaging as it was humane and thought provoking.

Also from the Mission District: Theatre Rhinoceros vacated its space on 16th Street after god knows how long to wander itinerant for a while. They are still very much around and active, though (therhino.org).

And from Intersection for the Arts came word of the tragic loss of a large and unique talent: actor and Campo Santo cofounder Luis Saguar, gone at 52. Saguar was an integral and always fascinating part of some exceptional theater history, and you never saw another actor quite like him. To help the family he leaves behind, donations are being accepted through Intersection for the Arts (www.theintersection.org/luis/). **SFBG**

Year in dance CONT>>

The big deal about Jess Curtis/Gravity's brainy and sensuous *The Symmetry Project* was not that Curtis and Maria Francesca Scaroni performed nude, but that they embodied the idea of relationships — physical, intellectual, emotional, erotic — as being constantly in play.

Presented by the San Francisco Museum of Modern Art in conjunction with their exhibit on William Kentridge, *The Return of Ulysses* was Kentridge's translation of Monteverdi's jewel into puppet theater. The multiple perspectives on time and place and the exquisite cooperation between puppets and singers were awe-inspiring.

ODC/Dance — just because of who they are. Sometimes we tend to take established hometown companies for granted. Yet these dancers have never looked better. Additionally, both Brenda Way's *In the Memory of the Forest* and KT Nelson's *Grassland* overflowed with commanding and beautifully shaped ideas.

We know Heidi Schweiker best as an interpreter of other people's choreography. That's why it was so gratifying to see her first full evening of work. *Dreams of Speaking* showed a choreographer of intelligence, imagi-

nation, and a fine sense of craft.

Ramón Ramos Alayo's fifth annual Cuba Caribe Festival packed them in. It's SoMa's own ethnic dance festival sporting a highly partisan and knowledgeable audience and performers who compete — in a friendly way. High points were the sassy female Las Que Son Son and Alayo dancing up a storm with Silfredo La O Vigo.

Seen in a drizzly rain on a preview performance, *Spirit of Place* (to be reprised this spring), Anna Halprin's tribute to husband Lawrence Halprin's reimagined Stern Grove Theater, was a gorgeous response to a space where nature and art collaborate. The dancers looked like spirits emanating from this magisterial grass and granite environment.

Togetherness suits artistic and life partners Janice Garrett and Charles Moulton. For their second collaboration, *The Illustrated Book of Invisible Stories* (which returns in January 2010), they worked with two groups of completely different dancers. The result was mysterious, mesmerizing, and surprisingly fresh.

The big surprise at the San Francisco International Arts Festival was the extraordinarily skilled and theatrically vibrant *The Angel and the Woodcutter*, South Korea's Cho-In

Theatre's eloquent retelling in movement of a popular Korean fairy tale. It deserved a larger audience.

Suzanne Farrell Ballet's lecture-demonstration, *The Balanchine Couple*, served as a vivid reminder that Balanchine never ran out of ideas for pas de deux. The nine on this program could not have been more different — all of them first-rate. The program also brought home the painful truth that such finely detailed and musically phrased Balanchine interpretations are a rarity.

Sometimes it helps to look beyond the hook. The big deal about South African dancer Gregory Maqoma's *Beautiful Me* was that he used material from three other (cooperating) artists for his own choreography. Fair enough, but what left this audience member speechless was the grace, virility, and technical and emotional virtuosity with which Maqoma realized this portrayal of self.

Finally, the Performing Diaspora Festival was an ambitious project "featuring traditional forms as a basis for experimentation and innovation." It boasted an elaborate support structure of studio time, blogs, workshops, and symposia. In the two programs I saw, the work ranged from first rate to mediocre. Fortunately, this is a two-year project — so let's toast to 2010. **SFBG**

Bridges abides

Will *Crazy Heart* earn the Hollywood vet a long-deserved Oscar?

By Dennis Harvey
arts@sfbg.com

FILM “Oh, I *love* Jeff Bridges!” is the usual response when his name comes up every few years for Best Actor consideration, usually via some underdog movie no one saw, and the realization occurs that he’s never won an Oscar. (Unlike, say, Roberto Benigni.) It is often said with a guilty-sigh undertone otherwise reserved for neglected relatives or loyal but inconvenient friends — people you know you shouldn’t keep forgetting about.

The oversight is painful because it could be argued that no leading American actor has been more versatile, consistently good, and true to that elusive concept “artistic integrity” than Bridges over the last 40 years. When you think about more conspicuous “great” screen actors of his generation — DeNiro, Nicholson, Pacino, Hoffman — it’s hard to deny that they’ve long since fallen into shtick, caricature, and somnambulism in mostly unworthy vehicles, occasionally showing a flash of prime alertness.

Whereas Bridges never rested on his laurels, or lack thereof. Of course he had a great ’70s — who didn’t? — in movies widely acclaimed (1972’s *Fat City*, 1971’s *The Last Picture Show*), fascinatingly quirky (1976’s *Stay Hungry*, 1975’s *Rancho Deluxe* and *Hearts of the West*, 1974’s *Thunderbolt and Lightfoot*, 1979’s *Winter Kills*), or just lucky to have him (the ’76 *King Kong*, 1978 Farrah Fawcett vehicle *Somebody Killed Her Husband*).

But while other stars caved to the more formulaic commerciality of the 1980s and onward, Jeff Bridges managed his career as before, mixing rare commercial hits (1985’s *Jagged Edge*, 1991’s *The Fisher King*, and 1984’s *Starman* — in which he’s an alien sweeter and surely sexier than E.T.) with mainstream bunts (1996’s *The Mirror Has Two Faces*, 1996’s *White Squall*, 1982’s beloved *TRON*). Not to mention the many, variably unpopular, cult-accurring smaller films he’s spectacular in: *Cutter’s Way* (1981), *American Heart* (1992), *Fearless* (1993), *The Big Lebowski* (1998), *Simpatico* (1999), and *The Door in the Floor* (2004). All Oscar-worthy performances, but Oscar

seldom embraces flops, sleepers, and critics’ case-pleadings — the latest of which would be *Crazy Heart*.

It’s rumored this movie was slotted for cable or DVD premiere, then thrust into late-year theater release in hopes of attracting Best Actor momentum within a crowded field. (It’s a much more paltry year for actresses, as usual). Lucky for us, this performance shouldn’t be overlooked. Bridges plays “Bad” Blake, a veteran country star reduced to

superstar who was once Bad’s backup boy. Tommy offers a belated shot at commercial redemption; Jean offers redemption of the strictly personal kind.

Bridges and Farrell can both really sing. (The former has long been a singer-songwriter-guitarist, though a pretty dull one.) Robert Duvall can’t, but then as producer and excellent support player (Bad’s old barkeep friend), he’s allowed some self-indulgence.



Bad Blake (Jeff Bridges) strums through the kind of pain that inspires twangy ballads in *Crazy Heart*. | PHOTO BY LOREY SEBASTIAN

playing bars with local pickup bands. His slide from grace hasn’t been helped by lingering tastes for smoke and drink, let alone five defunct marriages.

In Houston he meets Jean (Maggie Gyllenhaal), freelance journalist, fan, and single mother. They spark; though burnt by prior relationships, she’s reluctant to take seriously a famous drunk twice her age — even if he charms both mom and four-year-old tyke (the improbably named Jack Nation). Can Bad handle even this much responsibility?

Meanwhile, he gets his “come-back” break in the semi-humiliating form of opening for Tommy Sweet (Colin Farrell) — a ponytailed, stadium-playing contemporary country

There’s nothing too surprising about the ways in which *Crazy Heart* both follows and finesses formula. You’ve seen this preordained road from wreckage to redemption before. But actor turned first-time director Scott Cooper’s screenplay honors the flies in the windshield inherited from Thomas Cobb’s novel.

As does Bridges, needless to say. Here he’s fleshy, hairy, wheezy — well-intentioned, but charming and untrustworthy at once. He rules an otherwise ordinary film like Mickey Rourke did 2008’s *The Wrestler*. But here’s guessing the relative lack of flamboyance (or salvation from the skids) won’t do Jeff Bridges similar favors. Again. **SFBG**

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8, 9 ... 2010

Eight 2009 musical phenoms to celebrate on the cusp of a new decade

By Johnny Ray Huston
johnny@sfbg.com

1. SF garage rock goes pop This year saw Bay Area garage rock go pop in style and impact without losing its soul. I'm thinking of the Fresh and Onlys, and of Ty



Segall's second solo effort *Lemons* (Goner), a lovely one. I'm thinking of Girls' *Album* (True Panther/Matador), which threw down the crossover-move gauntlet with no shame in its game: Christopher Owens' interviews were as entertaining as his music and brasher — his real talk about sex and drugs made good headline fodder for the excitable British press, but contained the kind of truth that honors life over rules or boring definitions. The secret keeper, though, was the Mantles' self-titled debut on Siltbreeze. Drew Cramer's lead guitar and Michael Oliveras' vocals were even better live, the mark of a band in bloom.

2. The AfroSurreal In May, D. Scot Miller helped put together a special AfroSurreal issue of the *Guardian*, a collection of words and visions journeying beyond the potential of Barack Obama's presidency. The Kehinde Wiley piece on the cover

wasn't the only AfroSurreal image on this paper's front pages — just last week, Conrad Ruiz's Godzilla-size Yes We Can stomped around the city. Musically, AfroSurrealism manifested in the mind- and mirror-bending quality Dam-Funk's *Toeachizown* (Stones Throw) and the rehab hallucinations and Dante-like funeral marches of Chelonis R. Jones's *Chatterton* (Systematic). It floated in through cracks in the time warp as well: the ghetto opera of 24 Carat Black's *Gone: The Promises of Yesterday* (Numero Group); the proto-punk of Death's *For the World to See* (Drag City), especially "Politicians in My Eyes"; and weirdest of all, the gothic funk and skronk of Wicked Witch's *Chaos: 1978-1986* (E.M.).

3. 21st century goth From blackness to deathly whiteface — something gothic this way came in 2009, thanks to Cold Cave's *Cremations* (Hospital Productions) and *Love Comes Close* (Matador). Both staked a claim that the genre is as applicable as death metal to a post-Bush presidency globe. But while those albums notched acclaim and attention, the similar yet more audacious Cure and Cabaret Voltaire moves of Jones' months-earlier *Chatterton* went ignored and unappreciated. Evidence of racism, proof that German techno only gets appre-

ciated years after the fact, or both?

4. Hauntological mutations In 2009's sonic mansion, ghosts haunted the hallways leading to and from the gothic banquet hall, and hauntology — a Derrida term applied to music by the critic Simon Reynolds — continued to morph, just as any self-respecting specter should, well beyond dubstep. The maze-like passages of Rooj's *The Transactional Dharma of Rooj* (Ghost Box) and Broadcast and the Focus Group's *Broadcast and the Focus Group Investigate Witch Cults of the Radio Age* (Warp) both suggested that spirits have short attention spans, while Demdike Stare's *Symbiosis* (Modern Love) traded seances on wet afternoons for retro-futurist meetings with medieval wicked witches.

5. Library music For evidence that the past resides in and fuels the present, go to the library. Specifically, to the abundant compilations and Web sites dedicated to library music — the scores of incidental music produced and recorded for soundtrack use on film, television, and radio. In the wake of his gorgeous book *The Music Library* (Fuel Publishing), Jonny Trunk released more albums devoted to library labels. The Parisian DJs Alexis Le-Tan and Jess put out a pair of *Space Oddities* library collections — one electronic, one psychedelic — on Permanent Vacation. *Wax Poetics* published a lengthy piece to the subject. In an interview, Trunk noted that his *Scrapbook* (Trunk) shares the same fast-change aesthetics of Broadcast and the Focus Group's hauntological recordings, just one example of how library music of the past forms the music of now.

6. The new ambient The new ambient is not afraid of extreme melancholy, or long compositions — no longer only Kompact, it can be epic. One of the form's peak representatives is San Francisco's Brock Van Wey, whose *White Clouds Drift On and On* (Echospace) bravely strived for, and sometimes reached, sublime solitude. Another was Klimek, whose *Movies is Magic* (Anticipate), on which a track such as "pathetic and dangerous" lives up to its death-knell title. The last was Leyland Kirby. His three-CD contribution sums up the current moment in both its title and the name of its label: *Sadly, the Future is No Longer What it Was* (History Always Favours the Winners).

7. 2009=1989, synthpop and shoe-gaze I explored this theme in last week's Decade in Music issue. See: Atlas Siund (in particular "Shelia"), Crocodiles, Fuck Buttons, Loop, Night Control, Pains of Being Pure at Heart, Washed Out (responsible for two of this year's most gorgeous tracks, "Belong" and "Hold Out"), Wavves, and the xx.

8. How old is now? As the music industry continues to fracture, reissues or uncovered old sounds were as vital and revelatory as new releases. In San Francisco, this meant new rereleases by San Francisco Express, the Units, and most excitingly, Honey Soundsystem's work on behalf of Patrick Cowley and Jorge Socarras' Catholic project. Beyond SF, it meant a one-of-a-kind treasure like Connie Converse's *How Sad, How Lovely* (Lau derette): one woman, one guitar, one tape recorder, and perhaps the best music of this sad, lovely year. **SFBG**

Sonic Reducer and trusted companion Professor Fluffenhimer hit Vegas hot spots like Rat Pack hangout the Golden Steer before having a Twisted Christmas. | GUARDIAN PHOTOS BY KIMBERLY CHUN



Getting Xmas Twisted

By Kimberly Chun
arts@sfbg.com



SONIC REDUCER “I saw mommy
fellating Santa Claus /
Under balls so snowy
white last night.”
Rude and crude
— yes. But outrageous
and sacrilegious
— and worth stumbling out of the
Las Vegas Hilton as fast as your aged
legs can take you? Maybe. Though
Twisted Sister’s Dee Snider gave us
plenty of goofy warning that he was
going there, giving us “the real story”
— meaning his bawdy, rowdy rock ‘n’
roll story — behind the voyeuristic
kicks of “I Saw Mommy Kissing
Santa Claus,” our last illusions were
shattered, sorta, in the spirit of the
gently taboo-busting song.

Ah, and so this is Vegas — just
the place to use, abuse, and hock that
illusion. The land of *The Hangover*,
neon flash, and an expected and
cheesy yet palpable air of convivial
good cheer in the buffet line and
beneath omnipresent the casino cam-
eras, lurking amid the underutilized
Millionaire’s Club slot machines.

“Mommy” was definitely one
of the many highlights at Twisted
Sister’s three-night stand “Twisted
Christmas,” a mix of holiday classics
with a goofy rock ‘n’ roll twist and
yesteryear hits — the live successor
to the group’s 2006 yuletide album of
the same name. I had to tear myself
away from the Kitty Glitter penny-
slot amid the dated beige glam of
the Hilton Elvis built, lured by post-
show free margaritas and the rever-
ently irreverent metal ‘tude promised

by the band that hit it big at the
Headbanger’s Ball with “We’re Not
Gonna Take It.”

We took in Dee Snider in full
clown makeup (“Sarah Jessica Parker
dipped in acid!” proclaimed guitar-
ist-manager Jay Jay French, quoting
the British press) and a black-and-
hot-pink body suit entering in a
sleigh drawn by dancers and vixens
in skimpy Suicide Girl-wear, Twisted
rewrites of holiday classics like the
tweaked new last line of “Oh Come
All Ye Faithful” (“Christ wa-ah-s
a Jew!”), and predictable yuks like
the mohawked and pantless Santa
Satan who joked about adjusting his
sack, or a “12 Heavy Metal Days of
Christmas” that naturally included
“eight pentagrams” and “five skull
earrings.” That’s as satanic as matters
got, and though the playing was at
times a bit less than tight, the band’s
original members were in impas-
sioned form, getting in as many jokes
at Ozzy’s expense as Santa’s.

As we watched dozens of likely
comped retirees piling into their seats,
my companion, Prof. Fluffenhimer,
muttered to himself, “I wonder how
many of these people will be leaving
in the first 15 minutes.”

Lo, our entire row had pretty
much cleared halfway into the hour-
and-a-half concert — too bad, ‘cause
they missed the malevolent and very
unmerry “Burn in Hell” and a fist-
punching sing-along “I Wanna Rock,”
which had the remaining metal heads
and rockers, 40-something dad-ish
fans in polo shirts, wrestling team
sprats, Sarah Palin look-alikes, table
tennis conventioners, and sundry
other Vegas casino crawlers all hol-

lering “Rock!” in unison. Let’s say
it wasn’t the total madhouse the
Ramones inspired at the Stone back in
the late ’80s. But it brought back those
chestnut-toasty, black-leather memo-
ries when French and guitarist Eddie
Ojeda, now seemingly recovered
from his recent back surgery thanks
to “massive hallucinogens,” riffed off
the Brudders by working “Ho! Ho!
Let’s go” into “Have Yourself a Merry
Little Christmas.”

All of which inspired me to fan-
tasize about other Christmas musical
extravaganzas that oughta be on every
music fan’s list. I’m not talking about
Andy Williams and Wynonna, who
filled the Hilton theater after Twisted
Sister had moved their raucous NYC
rawker selves along. And *American
Idol* grads don’t count, being pro-
grammed to perform the cheesiest
song on hand, on command. How
about a little Christmas cheer from
these pop types?

Beyonce “Baby Boy” is ready-
made for a rejiggered “Santa Baby,” or
at least a nativity scene featuring “Ave
Maria” and “Halo.”

Lady Gaga Her platinum tresses
make her a natural Christmas angel.
“Boys Boys Boys” must be reappro-
priated as “Toys Toys Toys.”

Justin Timberlake Picture the
Timberlad poking around for a yule
log in his “SexySack.”

Kanye West Embracing the
chill of West’s last album with songs
like “Coldest Winter,” this holiday
should look ahead to the New Year by
ringing it in KaNYE style. After the
graduate gets in a scuffle with Santa,
the show ends with a contrite, winged
West delivering a bushel of MTV
Video Music Awards to a virginal
Taylor Swift. **SFBG**

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Art, work, and artwork

Artist-run groups move beyond doodling for dollars in a screwed-up economy

By Spencer Young
arts@sfbg.com

VISUAL ART The global financial crisis continues to impoverish and displace those within reach of its residual tremors. Yet in the art realm, there have been signs of hope. Recent fairs — Frieze Art Fair in October and Art Basel Miami Beach earlier this month — brought reports of strong sales and optimism within the distressed economy. So why are artists everywhere worried about their futures, and more critically, panicking about their present tenses? The squeeze has to do with the *work* in artwork. More often than not, artists aren't getting paid for their work.

The general prosperity of the current art market does not reflect the financial success of most artists — it just means that artworks are selling, and many of those works are by artists who are already established or dead. The other artists, the worried ones, the ones scraping by on paint chips and uncreative, menial part-time jobs and unpaid internship after unpaid internship, are starting to organize. And talk. Worried as well, I recently attended

two events, one in New York and the other in Oakland, that call for a shift of terrain in art/work.

The New York event, titled, “What Is the Good of Work?” — the second in a four-part series organized by Goethe-Institut New York — was more abstract in its approach, seeking to redefine work through film and literature. For instance, when British novelist Tom McCarthy roused Herman Melville’s character Bartleby in order to express the potentials of “recess” in a “recession” and promote a politics of pause as escapist rather than reactionary, an audience member inquired: “But how can this be implemented in real life?” Here, McCarthy went quiet. The rest of the panel, too, including the nihilist philosopher Simon Critchley, only seemed capable of speculating on a new function of work, as opposed to how this new work would, well, *work*.

Comparatively, the Oakland event was more concerned with brass tacks. Organized by Sight School, an artist-run storefront newly opened in November, its aim “to create dialogue around new modes of living and being in the world in order to reveal connections between art and life” was actually visualized.



Temporary Services' Web site explains: “Experiencing art in the places we inhabit on a daily basis remains a critical concern for us. It helps us move art from a privileged experience to one more directly related to how we live our lives.”

The evening began with local artists and writers reading primarily from a newspaper compiled by the Chicago-based collective Temporary Services. In it, more than 40 artists and writers pinpoint problematic issues and propose a way out. The front page introduction succinctly outlines its motivations:

We can see how the collapse of the economy is affecting everyone. Something must be done. Let's talk. No, it can't wait. Things are bad. We have to work things out. We can only do it together. What do we know? What have others tried? What is possible? How do we talk about it? What are the wildest possibilities? What are the pragmatic steps? What can you do? What

can we do? FREE / TAKE A COPY. MAKE AN EXHIBITION. HOST A DISCUSSION IN YOUR TOWN.

The urgency of this situation was emphasized most strongly by Julian Myers, an assistant professor of curatorial practice at California College of the Arts. He fervently read the group Research and Destroy's “Communique from an Absent Future: On the Terminus of Student Life,” which was drafted in response to the current University of California crises. Myers conveyed the text's uncomfortably accurate detail of a bankrupt future not just for students, but anyone not already

financially secure. The text incensed everyone in the room, as they realized the gravity of student debts and of academia as a new factory — a neverending rabbit hole of false security.

The last reader, Natasha Wheat, decided not to read at all; rather, she turned to the audience and asked, “What does a just art economy look like?” Immediately, people chimed in. The space turned into a sauna of conjectures, arguments, personal anecdotes, and pleas. A variety of ideas and subjects — everything from emphasizing the importance of guilds and collectives to providing braces for children — were bandied about.

WATCHING THE DETECTIVE: RITCHIE AND DOWNEY DELIVER AN ENTERTAINING SHERLOCK HOLMES

FILM Like many movies to come before it, and surely many to come after, *Sherlock Holmes* is completely misrepresented by its trailer. The producers were understandably eager to get butts in the seats on Christmas, and for modern audiences, butts in the seats means fists in the face during commercial breaks.

There is some perfunctory ass-kicking in director Guy Ritchie's big-ticket adaptation of the venerable franchise, but old-school Holmes fans will be pleased to learn that the fisticuffs soon give way to a more traditional detective adventure. For all his foibles, Ritchie is well-versed in the art of free-wheeling, entertaining, London-based crime capers. And though Sir Arthur Conan Doyle's legendary characters have been freshened up for a contemporary audience, the film has a comfortably traditional feel to it.

Ritchie is lucky to have an actor as talented as Robert Downey Jr. in the title role, and the pair make good use of the American's talents to create a Holmes resplendent in diffident, pipe-smoking, idiosyncratic glory. Though the film takes liberal creative license with the literary character's offhand reference to martial prowess, it's all very English, very Victorian (flying

bowler hats, walking sticks, and bare-knuckle boxing), and more or less grounded in the century or so of lore that has sprung up around the world's greatest detective.

Jude Law's John Watson is a more charismatic character this time around, defying the franchise's tradition, and the byzantine dynamics of the pair's close friendship are perfectly calibrated. Holmes and Watson join forces with Irene Adler (Rachel McAdams), a Yankee *femme fatale* who has also been fleshed out from between the lines, and take on the sinister Lord Blackwood, played menacingly by Ritchie veteran Mark Strong.

The script, by Michael Robert Johnson, Anthony Peckham, and Simon Kinberg, suffers a little by borrowing from other Victorian crime fictions better left untouched, but they get the title character's inimitable “science of deduction” down pat, and the plot is rife with twists, turns, and inscrutable skullduggery. Holmesians have suffered since the death of Jeremy Brett (whose portrayal of the sleuth Downey can rival, but never outstrip), and it is a pleasure to inform them, along with the rest of the nation's holiday moviegoers, that the game is once again afoot. **(Ben Richardson)**

SHERLOCK HOLMES opens Fri/25 in Bay Area theaters.



Dr. Watson (Jude Law) and Sherlock Holmes (Robert Downey Jr.) get clued in.

PHOTO BY ALEX BAILEY



Chicago-based collective Temporary Services presented “Art Work: A National Conversation on Art, Labor, and Economics” at Berkeley’s Sight School.

These rants often lacked direction. Many were fueled by emotion and gave way to incomprehensible babble about new economies without realizing the previous paths paved by Marx, Adam Smith, and Keynes. But the passion, heretofore dormant, was inspiring.

Interestingly, the only thing missing from all the cries of desperation was a focus on artwork itself. In this small storefront room, everyone — artists, writers, curators, historians, and spectators — was hyper-aware about the lack of funding. But ironically, art had gone missing as well. Not many will disagree with the assertion that workers deserve payment for their labor, but what if their work blows? If I actively paint a canvas for eight hours a day, and no one finds it of value, why should I get paid? If money were a given, we’d all be doodling for dollars.

Zachary Royer Scholz, one of the readers and most intelligent contributors to the discussions, ended the event with a similar concern. He shifted the blame away from the economy and back toward the art. “Canada has strong government and institutional funding for its artists, but look at its art ... it sucks!” Just then, a man on the opposite side of the room descended on Scholz, barking in protest. His ass-length dreads swung in tandem with his raised fists. It looked like a fight might break out, but the affront turned out to be performative — the room was filled with *artists*, after all.

I don’t find it coincidental that Dave Hickey’s *The Invisible Dragon: Essays On Beauty* (University of Chicago Press, 152 pages, \$22) stirred from its coma this year. Its polemics could not be revived at a better time. First released in 1993, the book has been out of print for several years. Hickey originally pulled the plug because the “inten-

sity and icy aggression” of *The Invisible Dragon*’s provocation was too great. In other words, people were pissed because Hickey insisted on the importance of art’s *beauty*.

In the collection’s first essay, “Enter The Dragon: On the Vernacular of Beauty,” Hickey argues that beauty has been replaced by *meaning*, and laments the art market baton swap from art dealers to institutions. “The institution’s curators hold a public trust,” Hickey writes. “They must look attentively and genuinely care about what artists mean, and what this meaning means in a public context — and, therefore, almost of necessity, they must distrust appearances.”

The problem, according to Hickey, parallels the one in Michel Foucault’s 1975’s *Discipline and Punish*, wherein punishment shifts from the external, via physical torture as public spectacle, to the internal — torture of the soul and mind via incarceration and criminal psychiatry. In effect, it’s a shift of gaze and surveillance: we now internalize this gaze and monitor ourselves.

But what does this have to do with art? Art limited to meaning loses its subversive potential; it gets too worried and existential. By contrast, allowing art to express itself through appearances also allows it to find new folds within an otherwise predetermined economy of signs — an economy controlled exclusively by arts institutions.

I imagine if Hickey had been in that room that evening, he would have stood up early on to demand that everyone stop acting like economists: You’re artists, dammit. You’re not here to fix the economy, you’re here to create things. Now go out and make shit — but for Christ’s sake, make it beautiful. **SFBG**

www.sightschool.wordpress.com;
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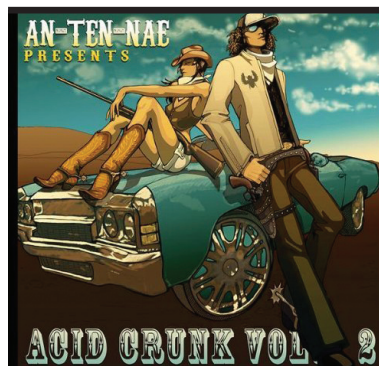


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Sweet release: An-ten-nae bubble up with more Acid Crunk, Alland Byallo tears it up Brick by Brick, M3 flows the funk, and Steve Fabus helps us live through it — again.



FLOW THE FUNK

Vinyl. It is back. And not just in that fetishy backlash way where some people just hate everything new so they pretend nothing after 1995 happened. Avant-techno musicians like the Durian Brothers are wringing crazy textures from “prepared” turntables, much like composer John Cage did from prepared pianos in the 1940s. Underground dance music artists have released a flood of colored-vinyl rarities to increase their PR potential. And, on the more fun side of things, all-vinyl nights have taken off at such DJ-nurturing places as Triple Crown. Appropriate, then, that DJ M3, Triple Crown’s commander-in-chief, would be pulling out an all-vinyl marathon session from his bag of tricks at the new flapper-style Eve. Five hours, no digital, all free. Sat/26, 9 p.m., free. Eve, 575 Howard, SF. www.eveloungefsf.com

FLOOR SCORE

Next week I’ll be laying down some New Year’s Eve party picks — and probably laying down a little myself in preparation. Bring Momma a little cocktail and a big Australian before her nap, sweetie. But not the toothy, manscaped kind. What? Impossible? Sheesh, just make him Italian, then. Somebody *please* take the clippers away from Down Under. Anyway, everyone knows that it’s actually the ability to party all the way through New Year’s Day that separates the hot wings from the boneless. Dragging yourself across the finish line (resolutions!) won’t be too hard this year, with promoter Ryan Robles’ Floor Score waiting at the front end of 2k10. Although queer-oriented, this party has enough going for all persuasions, including DJ Pee Play from Honey Soundsystem and Gemini Disco’s Nicky B. ringing in the future.

Jan. 1, 10 p.m.–4 a.m., \$6. Siberia, 314 11th St., SF. (415) 552-2100

STOMP + SUNSET

Another New Year’s Day secret, only for the sexy (and possibly addicted) people — this 12-hour rager from classic SF techno-house crews Stomp and Sunset. The frankly amazing Stanley Frank of Chilidog kicks things off with some sublime rare-cuts wackiness. Charles Webster from the U.K. headlines. Galen, Solar, Taj, and tons more join in. You make sure to carry some concealer in your purse. Jan. 1, 2 p.m.–2 a.m., \$10/\$20. Cafe Cocomo, 650 Indiana, SF. www.pacificsound.net **SFBG**

Digging

By Marke B.
superego@sfbg.com

SUPER EGO This time of year, everyone’s showering their Top 10 lists down upon an eager, listless world. I’ll get to mine just as soon as I finish this bottomless pomosa, but I want to give a special shoutout to a couple recent local releases I’ve been digging that may have slipped past your Beatport. (Remember to always use a water-based lubricant with digital. Safety first!)

The first is the absolutely lovely *Brick by Brick* (Nightlight) which sounds excellent either on the dance floor or on a rainy Monday, chilling as you attempt to pour some bottomless pomosa into a giant Thermos in your backpack without the waitress seeing, like I am now. As the title suggests, this is a minimal-techish release, building up numbers with a very limited set of elements. Those elements are impeccably produced snatches of sound that propel each track forward with an unfussy chug and even a few flashes of wry humor. Standout tracks like “Bebring” and “Casual Sax” break the minimal mold by giving us some good ol’ funk.

Also yummy: the recently released *An-ten-nae Presents Acid Crunk Vol 2* (Muti) acts as a superb compendium of the still intriguing if increasingly in-joke glitch hop

sound. The mysterious An-ten-nae splits his time between L.A. and the Bay, spinning and promoting up a storm, and here he’s gathered a whirl of big names like Marty Party and ill. gates to follow up his first EP. Many seem on their best behavior, but tracks like Akira Kiteshi’s “Ulysses” and Robot Koch’s “Hard to Find” are more than just wobbly punchlines.

OK, my bottomless stocking’s full — let’s go find a party.

CHRISTMAS DAY COSTUME CALAMITY

At first I was going to write “Just try saying ‘Christmas Day Costume Calamity’ real fast three times,” but then I tried it and I could! Yay! The medication still works. A whole bunch of party kids staying in town for the holiday — Richie Panic, Kirin Rider, Willie Maze, Similak Chyld, more — are taking that whole *Nightmare Before Christmas* mashup seriously and throwing another Halloween for Noel. (Noelloween?) You don’t have to dress as Santa, just dress as something and rock out. Dec 25, 10 p.m.–4 a.m., free. Som, 2925 16th St., SF. www.som-bar.com

STEVE FABUS

Direct from the past but wholly of the knees-deep-in-disco-revival present — and looking amazing, might I add — Steve Fabus, one of the city’s most admired DJs from some of San Francisco’s most storied clubs (including the Trocadero Transfer) joins the younger generation of groove-heads at the very fun Go Bang! Sat/26, 9 p.m.–late, \$5. Deco Lounge, 510 Larkin, SF. www.decosf.com

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WEDNESDAY 23

ROCK/BLUES/HIP-HOP

Bridge, Ordstro, Commissure Bottom of the Hill. 9pm, \$8.

"Christmas Blues Jam" Rasselas Jazz. 8pm, free. Albert King Giles and Band head up this jam.

» **Fang, No Alternative, Gary Floyd's Hard Ride** Annie's Social Club. 8pm, \$7.

Christmas party for Force of Habit Records. **"Kim Nalley Christmas Gospel"** Biscuits and Blues. 8 and 10pm, \$15.

Jason Movrich Abbey Tavern, 4100 Geary, SF; (415) 221-7767. 9pm, free.

» **Noe Venable, Odessa Chen** First Unitarian Church of San Francisco, 1187 Franklin, SF; www.noevenable.com. 6:30pm, \$15.

JAZZ/NEW MUSIC

"B3 Wednesdays" Coda. 9pm, \$7. With Pete Levin.

Ben Marcato and the Mondo Combo Top of the Mark. 7:30pm, \$10.

Marcus Shelby Jazz Jam Revolution Café, 3248 22nd St, SF; (415) 642-0474. 8:45pm, free.

Slum Village Yoshi's San Francisco. 10:30pm, \$35.

Marlina Teich and Art Khu Bliss Bar, 4026 24th St, SF; www.blissbarsf.com. 8pm.

Terry Disley Experience Yoshi's San Francisco. 8pm, \$22.

Tin Cup Serenade Le Colonial, 20 Cosmo Place, SF; (415) 931-3600. 7pm, free.

FOLK/WORLD/COUNTRY

Ben Brown Plough and Stars. 9pm.

Gaucha, Michael Abraham Jazz Session Amnesia. 8pm, free.

DANCE CLUBS

Club Shutter Elbo Room. 10pm, \$5. Goth with DJs Nako, Omar, and Justin.

DJ Lethal Ethan's Hellish Holiday Humbug Hoedown Hemlock Tavern. 9pm, free.

CONTINUES ON PAGE 28 »

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Square, 891 Beach, SF; (415) 771-6800.
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Laurent Fourgo Le Colonial, 20 Cosmo Place,
SF; (415) 931-3600. 7:30pm, free.
Marlina Teich Trio Brickhouse, 426 Brannan,
SF; (415) 820-1595. 7-10pm, free.



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RECEIVE COMPLIMENTARY ADMISSION
TO TEMPLE NIGHTCLUB ON FRIDAY & SATURDAY

540 HOWARD ST
SAN FRANCISCO
TEMPLE.SF.COM

MUSIC LISTINGS

"Natasha Miller's Christmas in San
Francisco" Yoshi's San Francisco. 8pm, \$20.
Stompy Jones Top of the Mark. 7:30pm, \$10.

DANCE CLUBS

Heebonism SF Make Out Room. 8pm, \$10.
With DJs Afro Samurai and Avraham Tendler Jr.,
and featuring strip dreidel, gift bags, and more.

FRIDAY 25

ROCK/BLUES/HIP-HOP

DJ Lebowitz Madrone Art Bar. 6-9pm, free.
"12th Annual Black X-Mass" Elbo Room.
8pm, \$10. With Fuxedos, Sassy!!!, Yes
Gos, Dimesland, and Los Murderachis, plus
Theremin Wizard Barney and the Devil
Dancers and films by Nora Denning.

Unauthorized Rolling Stones Biscuits and
Blues. 8 and 10pm, \$20.

JAZZ/NEW MUSIC

Audium 9 1616 Bush, SF; (415) 771-1616.
8:30pm, \$15.
Black Market Jazz Orchestra Top of the
Mark. 9pm, \$10.
Eric Kurtzrock Trio Ana Mandara, Ghirardelli
Square, 891 Beach, SF; (415) 771-6800.
8pm, free.

FOLK/WORLD/COUNTRY

Christmas Day Latin Night Peña
Pachamama, 1630 Powell, SF; (415) 646-
0018. 8pm, \$19.95. With Cuban singer Fito
Reinoso and the Pachamama Band, Eddy and
Gabriel Navia, Jose Rivera, Quentin Navia,
and Luis Ramos.

san
francisco

1330 Fillmore Street
San Francisco, California
94115

Yoshi's

jazz club and
JAPANESE RESTAURANT

YOSHIS.COM

oakland

510 Embarcadero West
Oakland, California
94607

Top 100 Bay Area Restaurants 2009 and Top 10 New Restaurants of 2008
—San Francisco Chronicle

tonight!	Wed, December 23 (8pm, Early Show) TERRY DISLEY EXPERIENCE: The Jazz Cracker & Other Delights - Jazz Meets Tchaikovsky
tonight!	Wed, December 23 (10:30pm, Late Show) SLUM VILLAGE
tomorrow!	Thurs, December 24 NATASHA MILLER'S 'CHRISTMAS IN SAN FRANCISCO' featuring THE JAZZ MAFIA HORNS
Sat, Sun, Mon, December 26, 27, 28 this weekend!	JONATHAN BUTLER
next week!	Tues, Wed, Thurs, Fri, Sat December 29, 30, 31, January 1, 2 LEDISI'S New Year's Celebration Party Favors! Champagne Toast!
Sun, January 3	CYRIL PAHINUI and special guest Faith Ako
Mon, January 4	A Rare Solo Evening with AL KOOPER
Tues, January 5	BETH CUSTER ENSEMBLE featuring Chris Grady Roam - CD Release
Wed, January 6	THE METERS EXPERIENCE featuring guitarist LEO NOCENTELLI
Thurs, Fri, Sat, Sun January 7, 8, 9, 10	Roy Hargrove Two-Week Residency! ROY HARGROVE QUINTET with special guest PHARAOH SANDERS
Late Night Live!	Every Tuesday 9:30pm - late, \$5 Cover

Wed, December 23 HITOMI OBA & JAZZ NEXUS
Thurs, December 24 CLAIRDEE 7th Annual Christmas Eve Concert
Sat, Sun, Mon, December 26, 27, 28 THE FIRST-EVER: ARTURO SANDOVAL ALL-STAR BAND featuring Horacio "El Negro" Hernandez, Giovanni Hidalgo, Rebeca Mauleón and other surprise guests
Tues, Wed, Thurs, Fri, Sat, Sun December 29, 30, 31, January 1, 2, 3 New Year's with MCCOY TYNER with Ravi Coltrane, Esperanza Spalding, and Francisco Mela Party Favors! Champagne Toast!
Mon, January 4 LATIN JAZZ YOUTH ENSEMBLE OF SAN FRANCISCO Generaciones - CD Release
Tues, January 5 DEJA BRYSON
Wed, January 6 TOMMY CASTRO
Thurs, January 7 ONE NIGHT ONLY! RAHSAAN PATTERSON
Fri, Sat, Sun, January 8, 9, 10 ALLAN HOLDSWORTH TERRY BOZZIO TONY LEVIN & PAT MASTELLOTT
Mon, January 11 PAM & JERI SHOW
Tues, January 12 Open Dance Floor PELLEJO SECO
Wed, January 13 AKIKO TSURUGA

Now Reserve Your Seats at Yoshi's San Francisco!

Get Tickets at YOSHIS.COM / the venue box office / 415-655-5600 / 510-238-9200
All shows are all ages. All Shows Monday-Saturday 8pm & 10pm, Sunday 2pm & 7pm
(Unless Otherwise Noted). Open for dinner nightly at both locations. Late Night Menu Available.



DANCE CLUBS

Death Guild X-Mess Night DNA Lounge. 9pm, \$5. Gothic, industrial, and synth pop with Decay, Joe Radio, and Melting Girl.

SATURDAY 26

ROCK/BLUES/HIP-HOP

Caldecott, Evan Clayburn, Spooky Flowers, Prose in Rosette, Bailey Stone Hotel Utah. 9pm, free.
Glider, McCabe and Mrs. Miller Café du Nord. 9pm, \$12.
Small Change Romeos, Highway Robbers, Amanda's X Bottom of the Hill. 9pm, \$8.
Earl Thomas Biscuits and Blues. 8 and 10pm, \$20.

JAZZ/NEW MUSIC

Audium 9 1616 Bush, SF; (415) 771-1616. 8:30pm, \$15.
Jonathan Butler Yoshi's San Francisco. 8 and 10pm, \$28.
Eric Kurtzrock Trio Ana Mandara, Ghirardelli Square, 891 Beach, SF; (415) 771-6800. 8pm, free.
"Jazz Jam Session with Uptime Jazz Group" Mocha 101 Café, 1722 Taraval, SF; (415) 702-9869. 3:30-5:30pm, free.
Ricardo Scales Top of the Mark. 9pm, \$15.
Audrey Shimkas Shanghai 1930. 7:30pm, free.
"Stompy Jones Holiday Show" Verdi Club, 2424 Maripisa, SF; www.oldtimey.net. 9pm, \$15.

FOLK/WORLD/COUNTRY

Buff Clout Amnesia. 8pm.
Eek-A-Mouse, Pato Banton and the Now

Generation, DJ Funklor Independent. 9pm, \$25.
JimBo Trout and the Fishpeople Plough and Stars. 9pm.
World Music Peña Peña Pachamama, 1630 Powell, SF; (415) 646-0018. 8:30pm, \$19.95. With Eddy Navia, Gabriel Navia, and Sukay.

DANCE CLUBS

Bootie DNA Lounge. 9pm, \$6-12. Mash-ups with Mykill and Mysterious D.
4OneFunktion Elbo Room. 10pm, \$5. Hip-hop with Bangerz, F.A.M.E., Mista B, DJ B. Cause, and host A-Ron the Don.
Ho Ho Ho Bang Deco Lounge, 510 Larkin, SF; (415) 346-2025. 9pm, \$5. With DJs Sergio, Stanley, Nicky B., Flight, and special guests Steve Fabus and Tres Lingerie.
Nightmare After Christmas Paradise Lounge. 9pm, \$10. With DJs Tomas Diablo, Aaron

CONTINUES ON PAGE 30 >>



Noe Venable plays the First Unitarian Church of San Francisco
Wed/23. | PHOTO BY PATRICK RODDIE

abbey tabern

HAPPY HOUR
 M - F
 4-7 pm
 \$2 PBR
 & TECATE

DECEMBER'S BEER OF THE MONTH IS SIERRA NEVADA! \$3 PINT all day & night! All month long!

SPORTS & LIVE MUSIC BAR

THIS WEEK

WED 23RD
LIVE MUSIC W/ JASON
 (80S-90S COVERS)

THUR 24TH
XMAS EVE, DJ SCHROBI-GIRL
 9PM

XMAS DAY-OPEN 8PM

SAT 26TH
DJ FACTOR.

SPORTS
 ALL EPL & SPL SOCCER GAMES!
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ARGUS LOUNGE

A NEIGHBORHOOD HAVEN AT THE FOOT OF BERNAL HILL

WED 12/23 **DJ DARLING** 10PM

THU 12/24 **OPEN CHRISTMAS EVE!**
 W/ DJ NOBODY AND A CAST OF DOZENS

FRI 12/25 **OPEN CHRISTMAS DAY @ 4PM**

SAT 12/26 **MOONSTOMPERS REGGAE NIGHT W/ DJ CHAOS AND TOZZ GRAVE**

SUN 12/27 **BLOODY BACON SUNDAY**
 DJ CHO CHO 8PM

MON 12/28 **ALCOHOLocaust W/ STUMP THE WIZARD**

THU 12/31 **NO COVER NEW YEARS EVE!**

WE WILL BE OPEN X-MAS EVE AND X-MAS DAY.

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AMOEBa music

LIVE SHOWS CALENDAR

All shows are free & all ages welcome!
 Check Amoeba.com for complete listings...

FREE LIVE SHOWS:

No shows this week. Check Amoeba.com for upcoming free live shows!

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 We love large collections & make house calls for large buys! Call us or visit Amoeba.com for more info!

SPECIAL HOLIDAY HOURS

Thursday, 12/24 -- 10:30am - 7:00pm
 Friday, 12/25 -- Closed
 Thursday, 12/31 -- 10:30am - 7:00pm
 Friday, 1/1 -- Noon - 7:00pm

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 info line: (415) 621-4455

WED DEC 23 DOOR 8:30 \$8 age: 18+

THE BRIDGE
ORDSTRO
COMMISSURE

SAT DEC 26 DOOR 8PM \$8 age: 21+

SMALL CHANGE ROMEOs
THE HIGHWAY ROBBERS
AMANDA'S X
CHRIS VON SNEIDERN

TUE DEC 29 DOOR 8:30 \$8 age: 21+

THE BETTER MAKER
ROOM FOR A GHOST
DEAD SKIES

WED DEC 30 DOOR 8:30 \$8 age: 21+

DISASTROID
MY REVOLVER
THE ATTACK PLAN

THU DEC 31 DOOR 9PM \$20 age: ALL

NEW YEAR'S EVE 2009
the morning benders
MINIATURE TIGERS
A B & THE SEA

THU 12/31 **the morning benders**
Miniature Tigers
A B & The Sea

NEW YEAR'S EVE 2009

NORTHERN SON • BIRD BY BIRD SAT 1/2
 The Audiophiles • The Federalists
PIRATE CAT RADIO Benefit: **CON BRIO**
 Blood And Sunshine • Hey Young Believer

www.bottomofthehill.com
 1233 17th St in SF • (415) 621-4455
 advance tickets: bottomofthehill.com/tickets.html

The Uptown
 OAKLAND

12/23 DOOR 9PM NO COVER PIRATE CAT RADIO LOCALS ONLY LIVE SHOWCASE
DIG THIS!
 JINGLE PUNX, BWUH, THE MOONLIGHT ORCHESTRA

12/26 9PM NO COVER!
FOXY BOXING DAY
 WITH DJ'S ZOLA, JAMAL & KENADA
 SPINNING WHAT NOT

NEW YEARS EVE 2009!
THE AUDRYE SESSIONS
 HOT TUB • SOFT WHITE SIXTIES • MANATEE
 9PM, \$12 TICKETS AVAILABLE ON TICKETWEB.COM

1/2 DOOR 9PM NO COVER!
LITTLE BRIDGES
 THE DRY SPELLS, WHITE LIGHTER

1/8 DOOR 9PM NO COVER! SPECIAL FIRST FRIDAY DATE:
PERSEPHONES BEES
 THE DASHING SUNS, BUZZER
 ART RECEPTION 6PM

1/9 DOOR 9PM \$8
ZODIAC DEATH VALLEY
 BARE WIRES, HOT DAXX, HANNA MORIAH

2/4 THE DWARVES 2/5 THROW RAG

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 NOON TO 7
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 ALL PINTS \$3.00,
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THURS. DEC. 31 • DOORS 8 • \$60 • 21 & UP

A Swingin' New Year's Eve

LEE PRESSON & THE NAILS
BIG SANDY
& HIS FLY-RITE BOYS

PROJECT: PIMENTO • THE COTTONTAILS
 PLUS SPECIAL APPEARANCES BY THE GIRL IN THE FISHBOWL
 WITH COMPLIMENTARY GLASS OF CHAMPAGNE, HATS,
 PARTY FAVORS AND TRADITIONAL BALLOON DROP.
 COCKTAIL ATTIRE—BLACK TIE OPTIONAL.

FRI. JAN. 15 • DOORS 8 / SHOW 9 • \$22 • 21 & UP

PRIDE & JOY

WED. JAN. 27 • DOORS 8 / SHOW 9 • \$20 • 18 & UP

THE CRIBS
JEMINA PEARL

COMING 1/29 & 30: SUPER DIAMOND

FOOD SERVICE AVAILABLE AT ALL SHOWS • 2 DRINK MIN.
 GENERAL ADMISSION, LIMITED SEATING. TICKETS AVAILABLE AT THE CLUB M-F/10AM-4PM. • TICKETS ONLINE: WWW.TICKETFLY.COM

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Dinner 'til 11PM

SATURDAY DECEMBER 26TH 9PM \$12 (ROCK/POP)

GLIDER

(MEMBERS OF THE COUNTINGS CROWS)

MCCABE & MRS. MILLER

(MEMBERS OF CAMPER VAN BEETHOVEN)

PLUS SPECIAL GUESTS!

WEDNESDAY DECEMBER 30TH 9PM \$25 (JAZZ-SWING-ROCK)

KPIG PRESENTS:

SQUIRREL NUT ZIPPERS

STEVE SOTO & THE TWISTED HEARTS

THURSDAY (NEW YEARS EVE) DECEMBER 31ST 9:30PM \$65 (JAZZ-SWING-ROCK)

KPIG PRESENTS:

SQUIRREL NUT ZIPPERS (TWO SETS!)

STEVE SOTO & THE TWISTED HEARTS

SATURDAY JANUARY 2ND 9:30PM \$10 (ROCK)

LLOYD'S GARAGE

FLEXX BRONCO • DEEPER

TUESDAY JANUARY 5TH 8PM \$10 (INDIE) 18+

THE BLANK TAPES

CANNONS AND CLOUDS

MYSTERY LIGHTS • WORKER BEE

WEDNESDAY JANUARY 6TH 9:30PM \$10 (ROCK)

REAPANDSOW PRESENTS:

RAD CLOUD

ARCADIO • GRAND LAKE

THURSDAY JANUARY 7TH 9PM \$12 (INDIE)

KALX PRESENTS:

THE MUSIC OF THIS MORTAL COIL

(A TRIBUTE)

FOXTAIL SOMERSAULT • VIR

FRIDAY JANUARY 8TH 9PM \$12 (ROCK)

ERIC MCFADDEN TRIO

THE KEHOE NATION

SISTAS IN THE PIT

SATURDAY JANUARY 9TH 9PM \$10/\$12 (INDIE)

LYMBYC SYSTYM

HELIOS • CLOUD ARCHIVE

SUNDAY JANUARY 10TH 8PM \$15 (ROCK/GLAM)

PIRATE CAT RADIO PRESENTS:

AN EVENING WITH DAVID J

(BAUHAUS / LOVE & ROCKETS)

LUV N' ROCKETS

(LOVE & ROCKETS TRIBUTE)

ASHLEY ALLRED

TUESDAY JANUARY 12TH 9:30PM \$10 (INDIE-EXPERIMENTAL)

THE LICKETS

MOON DUO (MEMBERS OF WOODEN SHUJPS)

WEDNESDAY JANUARY 13TH 9:30PM \$10 (JAZZ-EXPERIMENTAL)

SCOTT AMENDOLA,

THOMAS DIMUZIO, JON EVANS

& AVA MENDOZA

DOMINIQUE LEONE BAND

THURSDAY JANUARY 14TH 8PM \$10 (INDIE)

ABSOLUTELY KOSHER PRESENTS:

LITTLE TEETH

ODAWAS • POWERDOVE

FRIDAY JANUARY 15TH 7:30PM \$15 (SONGWRITER) ALL AGES

UPSTAIRS AT THE SWEDISH AMERICAN HALL:

JULIA NUNES

FRIDAY (EARLY SHOW) JANUARY 15TH 7PM \$12/\$14 (SONGWRITER)

AN EVENING WITH

JESSE SYKES & PHIL WANDSCHER

(SPECIAL ACOUSTIC DUO SHOW)

FRIDAY (LATE SHOW) JANUARY 15TH 9:30PM \$20 (ROCK)

THE UNAUTHORIZED ROLLING STONES • HEAVY PETTY

SUNDAY JANUARY 17TH 7:30PM \$15 (INDIE) ALL AGES

UPSTAIRS AT THE SWEDISH AMERICAN HALL:

ASOBI SEKSU

SUNDAY JANUARY 17TH 9PM \$10 (ROCK) ALL AGES

DANGERMAKER (RECORD RELEASE)

PLEASE DO NOT FIGHT • BODY OR BRAIN

MONDAY JANUARY 18TH 9PM \$10 (ROCK/INDIE)

THE YUMMY FUR

SONNY & THE SONNETS • THE MANTLES

TUESDAY JANUARY 19TH 8PM \$12 (SONGWRITER)

SOUND & STORY FEATURING:

MEKLIT HADERO • MAMACOATL

SPARLHA SWA • PLUS THEATRE PIECES

BY LALE SHAFAGHI

WEDNESDAY JANUARY 20TH 8PM \$14 (INDIE)

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SAT/26

DANCE CLUBS

CONT>>

Axelsen, Joe Radio, and Daniel Skellington spinning electro, dance, and goth.

Reggae Gold Club Six. 9pm, \$15. With DJs Daddy Rolo, Polo Mo'qz, Tesfa, Serg, and Fuze spinning dancehall.

SnowBall 111 Minna. 9pm, \$10. With a live performance by Departure and DJs Damon, Phillie Ocean, and Javier spinning 80's, hard rock, hip hop, and new wave.

SUNDAY 27

ROCK/BLUES/HIP-HOP

Lloyd Gregory Biscuits and Blues. 8 and

10pm, \$15.

Lazer Zeppelin, Maggie Morris, Neighbors Hemlock Tavern. 9pm, \$6.

Railroad Earth, Hot Buttered Rum Fillmore. 8pm, \$25.50.

JAZZ/NEW MUSIC

Jonathan Butler Yoshi's San Francisco. 7 and 9pm, \$24-28.

Terry Disley Washington Square Bar and Grill, 1707 Powell, SF; (415) 433-1188. 7pm, free.

Smith Jazz Revolution Café, 3248 22nd St, SF; (415) 642-0474. 3-5pm, free.

FOLK/WORLD/COUNTRY

John Sherry, Kyle Thayer and friends Plough and Stars. 9pm.

DANCE CLUBS

DiscoFunk Mashups Cat Club. 10pm, free. House and 70's music.

Dub Mission Elbo Room. 9pm, \$6. Dub, roots, and classic dancehall with DJs Sep, Ludachris, and guest I-Vier.

Gloss Sundays Trigger, 2344 Market, SF; (415) 551-CLUB. 7pm. With DJ Hawthorne spinning house, funk, soul, retro, and disco.

Honey Soundsystem Paradise Lounge. 8pm-2am. "Dance floor for dancers – sound system for lovers." Got that?

Jock! Lookout, 3600 16th; 431-0306. 3pm, \$2. This high-energy party raises money for LGBT sports teams.

Kick It Bar on Church. 9pm. Hip-hop with DJ Zax.

Oldies Holiday Dance Party Amnesia. 9pm, free.

Religion Bar on Church. 3pm. With DJ Nikita.

Stag AsiaSF. 6pm, \$5. Gay bachelor parties are the target demo of this weekly erotic tea dance.

MONDAY 28

ROCK/BLUES/HIP-HOP

Cracker, Camper Van Beethoven, Ashwin Batish Independent. 8pm, \$23.

Railroad Earth, Hot Buttered Rum Fillmore. 8pm, \$25.50.

Shantytown, Coulon Elbo Room. 9pm, \$7.

JAZZ/NEW MUSIC

Jonathan Butler Yoshi's San Francisco. 8 and 10pm, \$20-24.

THE 14TH ANNUAL COMEDY COUNTDOWN

NEW YEAR'S EVE 2009

NEXT WEEK!

GREG BEHRENDT

AUTHOR OF HE'S JUST NOT THAT INTO YOU!

DOUG BENSON

FROM SUPER HIGH ME AND BEST WEEK EVER!

MARIA BAMFORD

FROM THE COMEDIANS OF COMEDY!

TODD BARRY

FROM DAVID LETTERMAN CONAN O'BRIEN AND THE WRESTLER!

AMY SCHUMER

LAST COMIC STANDING FINALIST!

JOHN MULANEY

WRITER FOR SATURDAY NIGHT LIVE!

CHRIS PORTER

LAST COMIC STANDING FINALIST!

CHAMPAGNE TOAST

BALLOON DROP

FREE PARKING

DANCING

MUSIC BY THE REIGNING MONARCHS

FEATURING GREG BEHRENDT

DECEMBER 31 • DOORS 8:30 • SHOW 9:15

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Limit 8 tickets per person. All dates, acts and ticket prices are subject to change without notice. All tickets are subject to applicable service charges. Charge by phone at (800)745-3000.

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NEW YEAR'S Eve 2010

featuring

DJ SEVEN and DJ SOL with

PARTY FAVORS, BALLOON DROP, & CHAMPAGNE TOAST!

THURSDAY, DEC 31ST, 2009 8PM (7PM DOORS)

to

FRIDAY, JAN 1ST, 2010 – 2AM

at

THE PARLOR IN SAN FRANCISCO, CA

NEW YEARS EVE 2010 \$30

GENERAL ADMISSION (with code SFBG) \$45

GENERAL ADMISSION \$75

VIP ADMISSION (includes heavy appetizer buffet and open bar from 8pm to 11pm)

VIP BOTTLE SERVICE includes 6 tickets, VIP buffet, a private booth (fits 6 people) and 1 bottle of TOP-SHELF liquor. \$600

Please call for details. (415-775-5110)

AMNESIA

8pm, FREE

LIVE GYPSY JAZZ W/ GAUCHO

WED 23 10:30pm, FREE

MICHAEL ABRAHAM JAZZ SESSION

THU 24 CLOSED - CHRISTMAS EVE

FRI 25 9pm, \$5

X-MAS with THE LUCKY ROAD

8pm, FREE

BUFF CLOUT

10pm, \$5

SAT 26 HELLATIGHT

Djs Asti Spumante, Vinnie Esparza

Spinning 80's, Soul, Hip Hop, Disco

9pm, FREE

SUN 27 OLDIES HOLIDAY

DANCE PARTY

Grog, egg nog, slow dancing

8:30pm, FREE

MON 28 Free Bluegrass Mondays w/

THE BAREFOOT NELLIES

7pm, FREE

RED LIGHT OPEN MIC

W/ Host Michael Millican

TUE 29 9pm, FREE

ROCK OUT KARAOKE

w/ host Glenni Kravitz

7 p.m., FREE

853 VALENCIA ST. (415)970-0012

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make your new year's resolution happen!

Lavay Smith Trio Enrico's, 504 Broadway, SF; www.enricossf.com. 7pm, free.
Panique Socha Café, 3235 Mission, SF; (415) 643-6848. 8:30pm.

FOLK/WORLD/COUNTRY

Barefoot Nellies Amnesia. 8:30pm, free.

DANCE CLUBS

Black Gold Koko Cocktails, 1060 Geary; 885-4788. 10pm-2am, free. Senator Soul spins Detroit soul, Motown, New Orleans R&B, and more — all on 45!
Death Guild DNA Lounge. 9:30pm, \$3-5. Gothic, industrial, and synth pop with Decay, Joe Radio, and Melting Girl.
Going Steady Dalva. 10pm, free. DJs Amy and Troy spinning 60's girl groups, soul, garage, and more.

King of Beats Tunnel Top. 10pm. DJs J-Roca and Kool Karlo spinning reggae, electro, boogie, funk, 90's hip hop, and more.

Manic Mondays Bar on Church. 9pm. Drink 80-cent cosmos with DJs Mark Andrus and Dangerous Dan.

Monster Show Underground SF. 10pm, \$5. Cookie Dough and DJ MC2 make Mondays worth dancing about, with a killer drag show at 11pm.

Network Mondays Azul Lounge, One Tillman Pl; www.inhousetalent.com. 9pm, \$5. Hip-hop, R&B, and spoken word open mic, plus featured performers.

Spiff Sessions Tunnel Top. 10pm, free. DJs MAKossa, Kung Fu Chris, and C. Moore spin funk, soul, reggae, hip-hop, and psychedelia on vinyl.

TUESDAY 29

ROCK/BLUES/HIP-HOP

Alaric, Atriarch, Blessure Grave Elbo Room. 9pm, \$7.

Better Maker, Room For a Ghost, Dead Skies Bottom of the Hill. 9pm, \$8.

Church, Winnie Byrd Hemlock Tavern. 9pm, \$6.

FOLK/WORLD/COUNTRY

Song Session Plough and Stars. 9pm. With Vince Keehan and friends.

JAZZ/NEW MUSIC

"Boogialoo Tuesday" Madrone Art Bar. 9:30pm, \$3. With Oscar Myers.
Dave Parker Quintet Rasselas Jazz. 8pm.

Euliptian Quartet Socha Café, 3235 Mission, SF; (415) 643-6848. 8:30pm.
Ledisi Yoshi's San Francisco. 8 and 10pm, \$26.
Hanna Rifkin Revolution Café, 3248 22nd St, SF; (415) 642-0474. 8:45pm, free.
Ricardo Scales Top of the Mark. 6:30pm, \$5.

DANCE CLUBS

Alcoholocaust Presents Argus Lounge. 9pm, free. Interactive games with DJs What's His Fuck and The Wizard.

Drunken Monkey Annie's Social Club. 9pm-2am, free. Rock 'n' roll for inebriated primates like you.

La Escuelita Pisco Lounge, 1817 Market, SF; (415) 874-9951. 7pm, free. DJ Juan Data spinning gay-friendly, Latino sing-alongs but no salsa or reggaeton.

Rock Out Karaoke! Amnesia. 7:30pm. With

Glenny Kravitz.

Share the Love Trigger, 2344 Market, SF; (415) 551-CLUB. 5pm, free. With DJ Pam Hubbuck spinning house.

Womanizer Bar on Church. 9pm. With DJ Nuxx. **SFBG**

Make-Out Room



WEDNESDAY DECEMBER 23RD 8PM, \$10
DAVID DONDERO
 TOM HEYMAN
 KEVIN THOMPSON

THURSDAY DECEMBER 24TH 7PM \$10
 HEEB MAGAZINE PRESENTS...
HEEBONISM PARTY OF 2009!
DJS AFRO SAMURAI
& AVRAHAM TENDLER JR.
 STRIP DREIDEL! GIFT BAGS! PHOTO BOOTH
 W/ PROPS & LIVE PHOTOGRAPHER!
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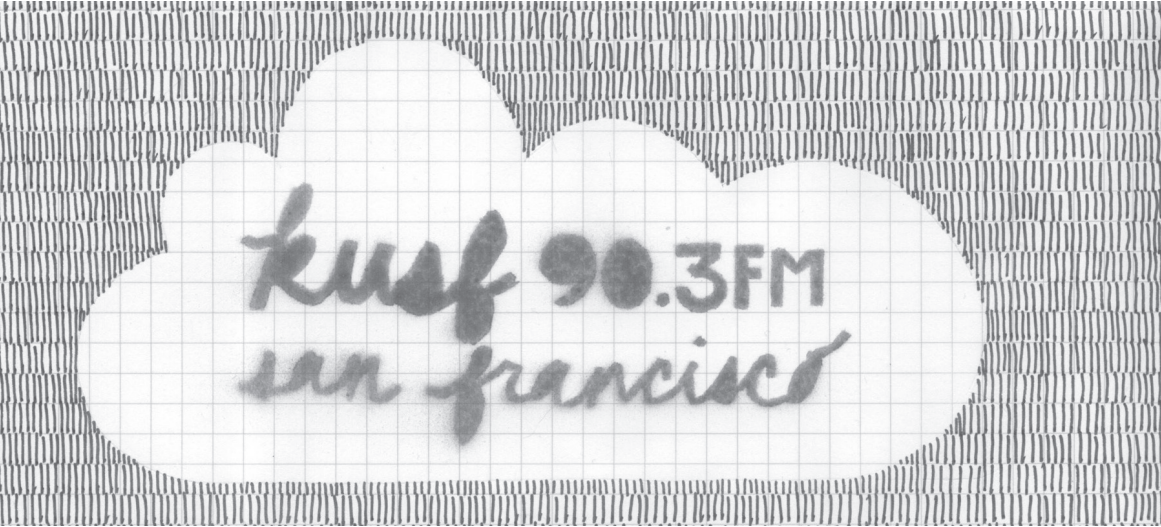
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SFBG

32 SAN FRANCISCO BAY GUARDIAN | DECEMBER 23 - 29, 2009



Cutting Ball extends its run of *The Bald Soprano*, in a new translation by Rob Melrose, for two weeks of additional performances.

Stage listings are compiled by Molly Freedenberg. Performance times may change; call venues to confirm. Reviewers are Robert Avila, Rita Felciano, and Nicole Gluckstern. Submit items for the listings at listings@sfbg.com. For further information on how to submit items for the listings, see Picks. For the complete listings, go to www.sfbg.com.

THEATER

ONGOING

The 39 Steps Curran Theater, 1192 Market; 551-2020, www.shnsf.com. \$35-\$80. Tues, 8pm; Wed, 2 and 8pm; Thurs, 8pm; Fri-Sat, 2 and 8pm; Sun, 2pm. Through Jan 3. This British import, via Broadway, spoofs the old Hitchcock film with glee, and a very hard-working four-person cast, but can be too self-consciously cute at times. The conceit is strikingly similar to Kneehigh Theatre's *Brief Encounter*, another popular bit of West End candy that recently ran next door at ACT. We basically follow a winking meta-theatrical recreation of the film through a series of creative set pieces, in which the relatively meager resources of theater do battle with the power of the big screen to evoke things like a chase along the top of a moving train. The comedy is pitched low, for the most part, hovering around the wacky and more than once sinking into the tediously silly. The obligatory references to other Hitchcock titles, for instance, find some inspired moments, as in the North By Northwest sequence, but flag by the end. Still, while sometimes you just wish they'd concentrate on moving the story along, and that you'd said yes to that bong hit Toby offered you before leaving the house, it's true that director Maria Aitken's cast is wonderfully sharp and vivacious throughout, and her staging imaginatively catch-as-catch-can. (Avila)

The Bald Soprano Cutting Ball Theater, 277 Taylor; (800) 838-3006, cuttingball.com. \$15-\$30. Thurs-Sat, 8pm; Sun, 5pm. Through Jan 24. Cutting Ball announced the second extension of its 10th season opener, Eugene Ionesco's comic masterpiece.

Beautiful Thing New Conservatory Theatre Center, 25 Van Ness; 861-8972. \$22-40. Wed-Sat, 8pm; Sun, 2pm. Through Jan 3. New Conservatory Theatre Center performs Jonathan Harvey's story of romance between two London teens.

Black Nativity Marines' Memorial Theatre, 609 Sutter; 474-8800, www.lhtsf.org. \$30-\$40. Wed-Fri, 8pm; Sat, 2 and 8pm; Sun, 4pm. Through Dec 27. Lorraine Hansberry Theatre presents its award-winning holiday gospel musical.

The Bright River Climate Theater, 285 9th St; (800) 838-3006, thebrightriver.com. \$15-\$25. Thurs/24-Sat/26, 8pm; Sun/27, 7pm. Also at Brava Theater starting Jan 8. Climate presents this mesmerizing hip-hop retelling of Dante's *Inferno* by Tim Brasky.

A Christmas Carol American Conservatory Theater, 415 Geary; 749-2228, www.act-sf.org. \$14-\$102. Days and times vary. Through Sun/27. A.C.T. presents the sparkling, music-infused celebration of goodwill by Charles Dickens.

Cinderella African American Art and Culture Complex, 762 Fulton; (800) 8383-3006, www.african-americanshakes.org. \$20-\$30. Days and times vary. Through Sun/27. The African-American Shakespeare Company presents an enchanting production of the classic fairytale, re-set on the bayous of Louisiana.

Dames at Sea New Conservatory Theatre Center, 25 Van Ness; 861-8972, www.nctcsf.org. \$22-\$40. Wed-Sat, 8pm; Sun, 2pm. Through Jan 17. NCTC presents the Off-Broadway musical hit.

Eccentrics of San Francisco's Barbary Coast: A Magical Escapade San Francisco Magic Parlor, Chancellor Hotel Union Square, 433 Powell; 1-800-838-3006. \$30. Fri-Sat, 8pm. Ongoing. This show celebrates real-life characters from San

Francisco's colorful and notorious past.

Fun-derful Holidayze The Marsh, 1062 Valencia; (800) 838-3006, www.themarsh.org. \$7-\$12. Sat-Sun, 2pm. Through Jan 3. The Marsh presents Unique Derique in a fun-filled feast of frivolity for all ages.

Katya's Holiday Spectacular New Conservatory Theatre Center, 25 Van Ness; 861-8972, www.nctcsf.org. \$22-\$32. Days vary, 8pm, through Jan 2. NCTC presents a special winter cabaret starring Katya Smirnoff-Skyy.

A Merry FORKING! Christmas Off-Market Theaters, 965 Mission; (800) 838-3006, www.pianoight.com. \$20. Various days and times. Through Jan 2. Playwright Daniel Heath and PianoFight team up again for a fully scripted play in which the audience votes on how the plot will proceed.

Mr. YooWho's Holiday NOHspace, 2840 Mariposa; 621-7978, theatreofyugen.org. \$10-\$15. Fri, 8pm; Sat, 3pm; Sun, 3pm; through Jan 3. Moshe Cohen and NOHspace co-present this one-man holiday show that takes the audience on a ride full of wonder and laughter that transcends generational barriers.

Ovo Grand Chapiteau, AT&T Park; (800) 450-1480, www.cirquedusoleil.com. \$45.50-\$135. Tues-Thurs, 8pm; Fri-Sat, 4 and 8pm; Sun, 1 and 5pm. Through Jan 24. The U.S. premiere of Cirque du Soleil's latest extravaganza, written and directed by Deborah Colker, dependably sports several fine acts enmeshed in a visually buzzing insect theme. Highlights include a delighting set of juggling ants, twirling huge wedges of kiwi with their synchronized tootsies, very adorable and almost unbelievably deft; a mesmerizing and freely romantic airborne "Spanish Web" duet; and a spider traversing a "slackwire" web with jaw-dropping strength, balance and agility. The whisper-thin plot, thin even by Cirque standards, is nearly summed up in the title (Portuguese for "egg"). A very large "ovo" takes up most of the stage as the audience enters the tent. This is miraculously replaced in a flash by a smaller, though still ample one lugged around by one of three clowns (by the standards of past years, not a very inspired or absorbing bunch these three), and then snatched away amid a throng of insect types. An endoplasmic reticulum, or something, hovers a floor or two high toward the back of the stage, where the live band churns the familiar trans-inducing Euro-beats. The baseline entertainment value is solid, though the usual high jinx and overall charm are at somewhat lower ebb compared with recent years. (Avila)

Pearls Over Shanghai Hypnodrome, 575 Tenth

St.; 1-800-838-3006, www.thrillpeddlers.com. \$30-69. Sat, 8pm; Sun, 7pm. Through Jan 23. Thrillpeddlers presents this revival of the legendary Cockettes' 1970 musical extravaganza.

Santaland Diaries Off Market Theater, 965 Mission; (800) 838-3006, www.brownpaper-tickets.com/event/89315. \$25. Mon-Sun, 8 and 10pm. Through Dec 30. Combined Artform and Beck-n-Call present the annual production of David Sedaris' story, starring John Michael Beck and David Sinaiko.

She Stoops to Comedy SF Playhouse, 533 Sutter; 677-9596, www.sfplayhouse.org. \$30-\$40. Tues, 7pm; Wed-Fri, 8pm; Sat, 3 and 8pm. Through Jan 9. SF Playhouse continues their seventh season with the Bay Area premiere of David Greenspan's gender-bending romp.

Who's Afraid of Virginia Woolf? Actors Theatre of SF, 855 Bush; 345-1287, www.actors theatresf.org. \$26-\$40. Thurs-Sat, 8pm; Sun, 2pm. Through Jan 23. Thanks to George and Martha's menacing intensity, and self-immolating love, this Virginia Woolf does not fail to hold the attentions of its audience captive, despite being a grueling (though never tedious) three-and-a-half hours long. (Gluckstern)

Wicked Orpheum Theatre, 1182 Market; 512-7770, www.shnsf.com. \$30-\$99. Tues, 8pm; Wed, 2pm; Thurs-Fri, 8pm; Sat, 2 and 8pm; Sun, 2pm. Ongoing. Assuming you don't mind the music, which is too TV-theme-sounding in general for me, or the rather gaudy décor, spectacle rules the stage as ever, supported by sharp performances from a winning cast. (Avila)

Yes Sweet Can Dance Mission Theater, 3316 24th St; 273-4633, sweetscanproductions.com. \$15-\$20. Days and times vary. Through Jan 3. Sweet Can Productions presents this astonishing 60-minute show featuring acrobatics, aerial work, hula hoops and other combinations of traditional circus and physical theater.

BAY AREA

The Threepenny Opera Ashby Stage, 1901 Ashby, Berk; www.shotgunplayers.org. \$18-\$30. Thurs-Sat, 8pm; Sun, 5pm. Through Jan 17. Wednesday performances begin Jan 6. This Penny is scruffy, punked out and graffitied over, but the performances shine and the music and lyrics are priceless, as Shotgun Players presents an energetic, finely tuned production of Bertolt Brecht and Kurt Weill's Weimar-era opera, helmed by Susannah Martin. **SFBG**

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Penélope Cruz belts it out in *Nine*, out Fri/25.

Film listings are edited by Cheryl Eddy. Reviewers are Kimberly Chun, Michelle Devereaux, Max Goldberg, Dennis Harvey, Johnny Ray Huston, Louis Peitzman, Lynn Rapoport, Ben Richardson, Matt Sussman, and Laura Swanbeck. The film intern is Fernando F. Croce. For rep house showtimes, see Rep Clock. For first-run showtimes, see Movie Guide at www.sfbg.com. For complete listings, see www.sfbg.com.

OPENING

Alvin and the Chipmunks: The Squeakquel Yep, you read that right. (1:28) *Elmwood, Four Star, Oaks.*
Crazy Heart See “Bridges Abides.” (1:51) *Embarcadero.*
It’s Complicated Allow me to spoil one line in *It’s Complicated*, because I believe it sums up — better than I ever could — everything right and wrong with this movie: “I prefer a lot of semen.” Bet you never thought you’d hear Meryl Streep say that. The thrill of movies like *It’s Complicated* (see also: Nancy Meyer’s 2003 senior romance *Something’s Gotta Give*) is in seeing actors of a

certain age get down and dirty. There is something fascinating (and for audiences of that same age, encouraging) about watching Alec Baldwin inadvertently flash a webcam or Streep and Steve Martin making croissants while stoned. Once the novelty wears off, however, *It’s Complicated* is a fairly run-of-the-mill romcom. Sure, the story’s a bit more unusual: 10 years after their divorce, Jane (Streep) and Jake (Baldwin) begin having an affair. But the execution is full of the same clichés you’ve come to expect from the genre, including plenty of slapstick, miscommunication, and raunchy humor. It’s delightful to see such talented actors in a film together. Less delightful when they’re shotgunning weed and saying “oh em gee.” (2:00) *Cerrito, Presidio, Sundance Kabuki.* (Peitzman)
▶ **The Missing Person** In Noah Buschel’s traveling noir homage, a case of domestic subterfuge becomes a laconic meditation on loneliness and absolution in the aftermath of 9/11 New York City. *The Missing Person* begins with the classic tropes of the Philip Marlowe feuilleton: a mysterious caller, aided by an attractive secretary (Amy Ryan) offers down-and-out PI John Rosow

(Michael Shannon) money to follow a unnamed man on a LA-bound express train from Chicago. The surly and self-deprecating Rosow immediately takes the case, though it appears his decision is motivated as much by boredom and a nasty hangover than by lucre. From a nearby compartment, Rosow surveils the very innocuous-looking mark who travels with a young, Hispanic child. Presuming the worst, the PI puts two and two together and speculates that he’s been hired to tail a serial pedophile. However, the story is much more complicated than it initially appears: a family has indeed been torn apart but it is not the one Rosow suspects. While the meticulous narrative of Buschel’s film takes the *de rigueur* turns of classic noir, including a possible double-cross and a last-minute twist, *The Missing Person*’s plot is, by and large, immaterial to its penetrating meditation on person and place. If one is tempted to pronounce *The Missing Person* a unique and innovative form of filmmaking, it is because such deliberate care taken in the details — soundtrack, cinematography and mise-en-scene — is a rarity in the slick, post-80s crime drama. (1:35) *Lumiere.* (Erik Morse)
Nine Though it has a terrific concept — translating Fellini’s 1963 autobiographical fantasia *8 1/2* into musical terms — this Broadway entity owed its success to celebrity, not artistry. The 1982 edition starred Raul Julia and a host of stage-famed glamazons; the 2003 revival featured Antonio Banderas and ditto. Why did Rob Marshall choose it to follow up his celebrated-if-overrated film of 2002’s *Chicago* (overlooking his underwhelming 2005 *Memoirs of a Geisha*)? Perhaps because it provided even greater opportunity for lingerie-clad post-Fosse gyrations, starry casting, and production numbers framed as mind’s-eye fantasies just like his *Chicago*. (Today’s audiences purportedly don’t like characters simply bursting into song — though doesn’t the *High School Musical* series disprove that?) Daniel Day-Lewis plays Guido, an internationally famed, scandalous Italian film director who in 1965 is commencing production on his latest fantastical epic. But with crew and financiers breathing down his neck, he’s creatively blocked — haunted by prior successes, recent flops, and a gallery of past and present muses. They include Marion Cotillard (long-suffering wife), Penélope Cruz (mercurial mistress), Nicole Kidman (his usual star), Judi Dench (costume designer-mother figure), Sophia Loren (his actual mamma), Fergie (his first putana), and Kate Hudson (a *Vogue* reporter). All can sing, pretty much, though *Nine*’s trouble has always been Maury Weston’s generic songs. This is splashy entertainment, intelligently conceived (not least by Michael Tolkin and the late Anthony Minghella’s screenplay, which heightens the structural complexity of Arthur Kopit’s original book) and staged. But despite taking place almost entirely in its protagonist’s head, psychological depth is strictly two-dimensional. One longs for the suggestive intellectual nuance Marcello Mastroianni originally brought to Fellini’s non-singing Guido — something *Nine* doesn’t permit the estimable Day-Lewis. (2:00) *Castro, Presidio, Sundance Kabuki.* (Harvey)
▶ **Sherlock Holmes** See “Watching the Detective.” (2:20) *Cerrito, Marina, Shattuck, Sundance Kabuki.*

ONGOING
Avatar James Cameron’s *Avatar* takes place on planet Pandora, where human capitalists are prospecting for precious unobtainium, hampered only by the toxic atmosphere and a profusion of unfriendly wildlife, including the Na’vi, a nine-foot tall race of poorly disguised clichés. When Jake Sully (Sam Worthington), a paraplegic ex-marine, arrives on the planet, he is recruited into the “Avatar” program, which enables him to cybernetically link with a part-human, part-Na’vi body and go traipsing through Pandora’s psychedelic underbrush. Initially designed for botanical research, these avatars become the only means of diplomatic contact with the bright-blue natives, who live smack on top of all the bling. The special effects are revolutionary, but the story that ensues blends hollow “noble savage” dreck with events borrowed from *Dances With Wolves* (1990) and *FernGully: The Last Rainforest* (1992). When Sully falls in love with a Na’vi princess and undergoes a spirit journey so he can be inducted into the tribe and fight the evil miners, all I could think of was Kevin Bacon getting his belly sliced in *The Air Up There* (1994). (2:42) *1000 Van Ness, Sundance Kabuki.* (Richardson)
▶ **Bad Lieutenant: Port of Call New Orleans** (2:01) *Empire, Roxie, Smith Rafael.*
The Blind Side (2:06) *1000 Van Ness.*
Broken Embraces Pedro Almodóvar has always dabbled in the Hitchcockian tropes of uxoricide, betrayal, and double-identity, but with

Broken Embraces he has attained a polyglot, if slightly mimicking, fluency with the language of Hollywood noir. A story within a story and a movie within a movie, *Embraces* begins in the present day with middle-aged Catalan Harry Caine (Lluís Homar), a blind screenwriter who takes time between his successful writing career to seduce and bed young women sympathetic to his disability. “Everything’s already happened to me,” he explains to his manager, Judit (Blanca Portillo). “All that’s left is to enjoy life.” But this life of empty pleasures is brought to a sudden halt when local business magnate Ernesto Martel (José Luis Gómez) has died; soon after, Ernesto Jr. (Rubén Ochandiano), who has renamed himself Ray X, visits Caine with an unusual request. The action retreats 14 years when Caine was a young (and visually abled) director named Mateo Blanco; he encounters a breathtaking femme fatale, Lena (Penelope Cruz) — an actress-turned-prostitute named Severine, turned secretary-turned-trophy wife of Ernesto Martel — when she appears to audition for his latest movie. If all of the narrative intricacies and multiplicitous identities in *Broken Embraces* appear a bit intimidating at first glance, it is because this is the cinema of Almodóvar taken to a kind of generic extreme. As with all of the director’s post-’00 films, which are often referred to as Almodóvar’s “mature” pictures, there is a microscopic attention to narrative development combined with a frenzied sub-plotting of nearly soap-operatic proportions. But, in *Embraces*, formalism attains such prominence that one might speculate the director is simply going through the motions. The effect is a purposely loquacious and overly-dramatized performance that pleasures itself as much by setting up the plot as unraveling it. (2:08) *Clay, Embarcadero, Shattuck, Smith Rafael.* (Morse)
Brothers (1:50) *1000 Van Ness, Opera Plaza.*
Christmas with Walt Disney (59) *Walt Disney Family Museum.*
Did You Hear About the Morgans? (1:48) *1000 Van Ness, Presidio, SF Center. Disney’s A Christmas Carol* (1:36) *1000 Van Ness, SF Center, Shattuck.*
▶ **An Education** (1:35) *Albany, Bridge, Shattuck.*
▶ **Fantastic Mr. Fox** (1:27) *Elmwood, Empire, 1000 Van Ness, SF Center.*
The Hurt Locker When the leader of a close-knit U.S. Army Explosive Ordnance Disposal squad is killed in action, his subordinates have barely recovered from the shock when they’re introduced to his replacement. In contrast to his predecessor, Sgt. James (Jeremy Renner) is no standard-procedure-following team player, but a cocky adrenaline junkie who puts himself and others at risk making gonzo gut-instinct decisions in the face of live bombs and insurgent gunfire. This is particularly galling to next-in-command Sanborn (Anthony Mackie). An apolitical war-in-Iraq movie that’s won considerable praise for accuracy so far from vets (scenarist Mark Boal was “embedded” with an EOD unit there for several 2004 weeks), Kathryn Bigelow’s film is arguably you-are-there purist to a fault. While we eventually get to know in the principals, *The Hurt Locker* is so dominated by its seven lengthy squad-mission setpieces that there’s almost no time or attention left for building character development or a narrative arc. The result is often viscerally intense, yet less impactful than it would have been if we were more emotionally invested. Assured as her technique remains, don’t expect familiar stylistic dazzle from action cult figure Bigelow (1987’s *Near Dark*, 1989’s *Blue Steel*, 1991’s *Point Break*) — this vidcam-era war movie very much hews to the favored current genre approach of pseudo-documentary grainy handheld shaky-cam imagery. (2:11) *Elmwood, Opera Plaza.* (Harvey)
In Search of Beethoven (2:18) *Roxie, Smith Rafael.*
Invictus Elected President of South Africa in 1995 — just five years after his release from nearly three decades’ imprisonment — Nelson Mandela (Morgan Freeman) perceives a chance to forward his message of reconciliation and forgiveness by throwing support behind the low-ranked national rugby team. Trouble is, the Springboks are currently low-ranked, with the World Cup a very faint hope just one year away. Not to mention the fact that despite having one black member, they represent the all-too-recent Apartheid past for the country’s non-white majority. Based on John Carlin’s nonfiction tome, this latest Oscar bait by the indefatigable Clint Eastwood sports his usual plusses and minuses: An impressive scale, solid performances (Matt Damon co-stars as the team’s Afrikaaner captain), deft handling of subplots, and solid craftsmanship on the one hand. A certain dull literal-minded earnestness, lack of style and excitement on the other. Anthony Peckham’s screenplay hits the requisite inspirational notes (sometimes pretty bluntly), but even in the atten-

uated finals match, Eastwood’s direction is steady as she goes — no peaks, no valleys, no faults but not much inspiration, either. It doesn’t help that Kyle Eastwood and Michael Stevens contribute a score that’s as rousing as a warm milk bath. This is an entertaining history lesson, but it should have been an exhilarating one. (2:14) *Empire, Four Star, Marina, 1000 Van Ness, Sundance Kabuki.* (Harvey)
The Maid (1:35) *Opera Plaza, Shattuck.*
Me and Orson Welles (1:54) *Embarcadero, Shattuck.*
The Men Who Stare at Goats (1:28) *Shattuck.*
▶ **The Messenger** (1:45) *Opera Plaza, Shattuck.*
Ninja Assassin (1:33) *1000 Van Ness.*
Pirate Radio (2:00) *Oaks.*
▶ **Precious: Based on the Novel Push** By Sapphire (1:49) *SF Center, Shattuck.*
▶ **The Princess and the Frog** (1:37) *1000 Van Ness, Shattuck.*
▶ **The Private Lives of Pippa Lee** (1:40) *Albany, Shattuck, Smith Rafael.*
Red Cliff (2:28) *Opera Plaza, Shattuck.*
The Road (1:53) *Lumiere, Piedmont, Shattuck.*
▶ **A Serious Man** (1:45) *California, Lumiere, Shattuck.*
A Single Man In this adaptation of Christopher Isherwood’s 1964 novel, Colin Firth plays George, a middle-aged gay expat Brit and college professor in 1962 Los Angeles. Months after the accidental death of Jim (Matthew Goode), his lover for 16 years, George still feels worse than bereft; simply waking each morning is agony. So on this particular day he has decided to end it all, first going through a series of meticulous preparations and discreet leave-takings that include teaching one last class and having supper with the onetime par-amour (Julianne Moore) turned best friend who’s still stuck on him. The main problem with fashion designer turned film director Tom Ford’s first feature is that he directs it like a fashion designer, fussing over surface style and irrelevant detail in a story whose tight focus on one hard, real-world thing—grief—cries for simplicity. Not pretentious overpackaging, which encompasses the way his camera slavers over the excessively pretty likes of Nicholas Hoult as a student and Jon Kortajarena as a hustler, as if they were models selling product rather than characters, or even actors. (In fact Kortajarena is a male supermodel; the shocker is that Hoult is not, though Hugh Grant’s erstwhile About a Boy co-star is so preening here you’d never guess.) Eventually Ford stops showing off so much, and A Single Man is effective to the precise degree it lets good work by Goode, Moore and especially the reliably excellent Firth unfold without too much of his terribly artistic interference. (1:39) *Embarcadero, Sundance Kabuki.* (Harvey)
▶ **35 Shots of Rum** Claire Denis’s portrait in domesticity is so patiently timed and achingly photographed (by her longtime cinematographer Agnès Godard) that your own life routines are liable to seem freshly poetic in its afterglow. We begin with familiar images of transitory longing: trains switching tracks, keeping time. A man smokes a cigarette at dusk, its embers warming his dark skin. He is Lionel (Alex Descas), a Metro operator who lives simply in a boxy apartment building in the outer rings of Paris. He returns home from work with a rice cooker for his twentysomething daughter, Josephine (Mati Diop), though Denis allows their relationship to remain unclear for a while (she is remarkably free when it comes to exposition). Coincidentally, serious Jo has bought herself a cooker on the same day. There’s a whole untold story about the rice cooker, but Denis is content watching them appreciatively spoon out the first batch in their pajamas. The attention to generations, meals, the trains and the small comic gestures (a well-timed fart, an awry romantic moment in the Seine) all suggest Ozu, but the elliptical rhythms and sensual apprehension of bodies is pure Denis. She once did a documentary about a choreographer (2005’s *Towards Mathilde*), and she approaches everyday life as a kind of dance. Lionel and Jo’s relationship is unlike almost any other father-daughter dynamic in recent movie memory — nonverbal, but clearly loving. If the other characters are kept at arm’s length, that’s because Lionel and Jo keep their safe haven so closely guarded. Things begin to unspool, as they must, in a memorable restaurant dance sequence that makes exquisite use of the Commodores’ 1985 platter, “Nightshift.” (1:39) *Shattuck.* (Goldberg)
2012 (2:40) *1000 Van Ness.*
The Twilight Saga: New Moon (2:10) *1000 Van Ness, SF Center.*
(Untitled) (1:30) *Opera Plaza.*
Up in the Air (1:49) *California, 1000 Van Ness, Piedmont, Presidio, SF Center, Sundance Kabuki.*
Where the Wild Things Are (1:48) *Oaks.*
The Young Victoria (1:40) *Embarcadero. SFBG*

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CAFÉ OF THE DEAD 3208 Grand, Oakl; (510) 931-7945. Free. "Independent Filmmakers Screening Nite," Wed, 6:30.

CASTRO 429 Castro, SF; (415) 621-6120, www.castrotheatre.com. \$7.50-10. "Hitch for the Holidays:" •**Psycho** (Hitchcock, 1960), Wed, 2:30, 7, and **Frenzy** (Hitchcock, 1972), Wed, 4:45, 9:10. "20th Annual Home for the Holidays," concert with the San Francisco Gay Men's Chorus, Thurs, 5, 7, 9. For tickets (\$20), call (415) 865-2787 or visit www.sfgmc.org. **Nine** (Marshall, 2009), Dec 25-Jan 20, call for times.

CHRISTOPHER B. SMITH RAFAEL FILM CENTER 1118 Fourth St, San Rafael; (415) 454-1222, www.cafilm.org. \$6.50-10. **Bad Lieutenant: Port of Call New Orleans** (Herzog, 2009), call for dates and times. **In Search of Beethoven** (Grabsky, 2009), Dec 25-31, call for times. **The Private Lives of Pippa Lee** (Miller, 2009), call for dates and times. **Broken Embraces** (Almodóvar, 2009), Dec 25-31, call for times.

EXPLORATORIUM 3601 Lyon, SF; www.exploratorium.edu. Free with museum admission (\$9-14). "Humorous Holiday Animation Festival," Sat/26-Sun/27 and Dec 29-30, noon and 3.

NELLIE W. CODDING THEATER Spreckles Performing Arts Center, 5409 Snyder Ln, Rohnert Park; (707) 588-3400. \$6. **Gone With the Wind** (Fleming, 1939), Sun, 2.

PACIFIC FILM ARCHIVE 2575 Bancroft, Berk; (510) 642-5249, www.bampfa.berkeley.edu. \$5.50-9.50. Closed through Jan. 13.

RED VIC 1727 Haight, SF; (415) 668-3994. \$6-10. **Baraka** (Fricke, 1992), Wed and Sat-Mon, 7:15, 9:30 (also Wed, 2; Sat-Sun, 2, 4:15). **Ziggy Stardust and the Spiders from Mars** (Pennebaker, 1973), Dec 29-30, 7:15, 9:15 (also Dec 30, 2).

ROXIE 3117 and 3125 16th St, SF; (415) 863-1087, www.roxie.com. \$5-9.75. **Bad Lieutenant: Port of Call New Orleans** (Herzog, 2009), Wed, 8:30. **In Search of Beethoven** (Grabsky, 2009), Wed, 6:30, 9. **Where the Wild Things Are** (Jonze, 2009), Wed, 6:30. **The Bicycle Thief** (De Sica, 1948), Dec 25-31, call for times.

SAN FRANCISCO PUBLIC LIBRARY Koret Auditorium, 100 Larkin, SF; www.sfpl.org. Free. "Back in the GDR: The Berlin Wall and the Former East Germany on Film:" **Hedwig and the Angry Inch** (Mitchell, 2003), Thurs, noon. Large-screen video presentation. **SFBG**



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first run venues

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PHOTO BY MELINDA SUE GORDON

The following is contact information for Bay Area first-run theaters. Please go to sfbg.com for a complete list of showtimes.

Balboa 38th Ave/Balboa. 221-8184, www.balboamovies.com.
Bridge Geary/Blake. 267-4893.
Century Plaza Noor off El Camino, South SF. (650) 742-9200.
Century 20 Junipero Serra/John Daly, Daly City. (650) 994-7469.
Clay Fillmore/Clay. 267-4893.
Embarcadero Center Cinema 1 Embarcadero Center, promenade level. 267-4893.
Empire West Portal/Vicente. 661-2539.
Four Star Clement/23rd Ave. 666-3488.
Kabuki Cinema Post/Fillmore. 929-4650.
Lumiere California/Polk. 267-4893.
Marina Theatre 2149 Chestnut. www.intsf.com/marina_theatre
Metreon Fourth St/Mission. 1-800-FANDANGO.
Metro Union/Webster. 931-1685.
1000 Van Ness 1000 Van Ness. 1-800-231-3307.
Opera Plaza Van Ness/Golden Gate. 267-4893.
Presidio 2340 Chestnut. 776-2388.
SF Centre Mission between Fourth and Fifth sts. 538-8422.
Stonestown 19th Ave/Winston. 221-8182.
Vogue Sacramento/Presidio. 221-8183.

OAKLAND
Grand Lake 3200 Grand, Oakl. (510) 452-3556.
Jack London Stadium 100 Washington, Jack London Square, Oakl. (510) 433-1320.
Parkway 1834 Park, Oakl. (510) 814-2400.
Piedmont Piedmont/41st St, Oakl. (510) 464-5980.

BERKELEY AREA
Albany 1115 Solano, Albany. (510) 464-5980.
AMC Bay Street 16 5614 Shellmound, Emeryville. (510) 457-4262.
California Kittredge/Shattuck, Berk. (510) 464-5980.
Cerrito 10070 San Pablo, El Cerrito. (510) 972-9102.
Emery Bay 6330 Christie, Emeryville. (510) 420-0107.
Oaks 1875 Solano, Berk. (510) 526-1836.
Orinda 4 Orinda Theater Square, Orinda. (510) 254-9060.
Rialto Cinemas Elmwood 2966 College Ave. at Ashby, Berk. (510) 433-9730.
Shattuck Cinemas 2230 Shattuck, Berk. (510) 464-5980.
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FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0323844-00 The following person is doing business as **GIVE IT UP FOR LONI**, 555 Florida St #217 San Francisco, CA 94110. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 11/16/09. Signed Loni B Weholt. This statement was filed by Mariedyne L. Argente on November 16, 2009. **#13006. December 2, 9, 16 and 23.**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0323956-00 The following person is doing business as **BAAN THAI**, 534 Irving Street, San Francisco, CA 94122. Ratchanee Ariyapisansook, 1630 Noriega Street, San Francisco, CA 94122. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 11/20/09. Signed Ratchanee Ariyapisansook. This statement was filed by Michael Jaldon on November 20, 2009. **#355037. Publication Dates: December 16, 23, 30, 2009 and January 6, 2010.**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0324044-00 The following person is doing business as **SUTTER PUB**, 700 Sutter St San Francisco, CA 94102. This business is conducted by a corporation. Registrant commenced business under the above-listed fictitious business name on the date N/A. Signed Fran Hejazi. This statement was filed by Mariedyne L. Argente on November 30, 2009. **#13007. December 9, 16, 23 and 30.**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0324091-00 The following person is doing business as **BLYSSFUL PETALS**, 43 Brussels St San Francisco, CA 94134. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 5/21/00. Signed Erin R Fischer. This statement was filed by Maribel Jaldon on December 1, 2009. **#13009. December 9, 16, 23 and 30.**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0324119-00 The following person is doing business as **MAD TIME PRODUCTIONS**, 247 Collins St #2 San Francisco, CA 94118. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date N/A. Signed Matthew Cope. This statement was filed by Florence Siu on December 2, 2009. **#13008. December 9, 16, 23 and 30.**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0324125-00 The following person is doing business as **Nor Cal Dog Academy**, 376 Faxon Ave. , San Francisco, CA 94112. Taj Panganiban, 376 Faxon Ave. , San Francisco, CA 94112. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date N/A. Signed Taj Panganiban. This statement was filed by Maribel Jaldon on December 2, 2009. **#35306. December 9,16, 23, & 30.**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0324150-00 The following person is doing business as **IN-HOME SUPPORT SERVICES**, 1426 Fillmore St Suite 210 San Francisco, CA 94115. This business is conducted by a corporation. Registrant commenced business under the above-listed fictitious business name on the date 12/1/09. Signed Margarita Riskin. This statement was filed by Jose Uribe on December 3, 2009. **#113010. December 9, 16, 23 and 30.**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0324245-00 The following person is doing business as **125 MASON STREET**, 125 Mason St San Francisco, CA 94102. This business is conducted by limited liability company. Registrant commenced business under the above-listed fictitious business name on the date 12/8/09. Signed Mel Carriere. This statement was filed by Nory Hanson on December 9, 2009. **#113014. December 16, 23, 30 and January 6, 2010.**

SUMMONS (Citacion Judicial) CASE NUMBER: (Numero del Caso): CGC-09-486533. NOTICE TO DEFENDANT: (Aviso Al Demandado): **MARIA L. ORTIZ**. YOU ARE BEING SUED BY PLAINTIFF: (Lo Esta Demandando El Demandante): **ILSON W. NEW** You have 30 CALENDAR DAYS after this summons and legal papers are served on you to file a written response at this court and have a copy served on the Plaintiff. A letter or phone call will not protect you. Your written response must be in proper legal form if you want the court to hear your case. There may be a court form that you can use for your response. You can find these court forms and more information at the California Courts Online Self-Help Center (www.courtinfo.ca.gov/selfhelp), your county law library, or the courthouse nearest you. If you cannot pay the filing fee, ask the court clerk for a fee waiver form. If you do not file your response on time, you may lose the case by default, and your wages, money and property may be taken without further warning from the court.

There are other legal requirements. You may want to call an attorney right away. If you do not know an attorney, you may want to call an attorney referral service. If you cannot afford an attorney, you may be eligible for free legal services from a nonprofit legal services program. You can locate these nonprofit groups at the California Legal Services Web site (www.lawhelpcalifornia.org), The California Courts Online Self-Help Center (www.courtinfo.ca.gov/selfhelp), or by contacting your local court or county bar association.

Tiene 30 DIAS DE CALENDARIO despues de que le entreguen esta citacion y papeles legales para presentar una respuesta por escrito en esta corte y hacer que se entregue una copia al demandante. Una carta o una llamada telefonica no lo protegen. Su respuesta por escrito tiene que estar en formato legal correcto si desea que procesen su caso en la corte. Es posible que haya un formulario que usted pueda usar para su respuesta. Puede encontrar estos formularios de la corte y mas informacion en el Centro de Ayuda de las Cortes de California (www.courtinfo.ca.gov/selfhelp/espanol/), en la biblioteca de leyes de su condado o en la corte que le quede mas cerca. Si no puede pagar la cuota de presentacion, pida ai secretario de la corte que le de un formulario de exencion de pago de cuotas. Si no presenta su repuesta a tiempo, puede perder el caso por incumplimiento y la corte le podra quitar su sueldo, dinero y bienes sin mas advertencia.

Hay otros requisitos legales. Es recomendable que llame a un abogado inmediatamente. Si no conoce a un abogado, puede llamar a un servicio de remision a abogados. Si no puede pagar a un abogado, es posible que cumpla con los requisitos para obtener servicios legales gratuitos de un programa de servicios legales sin fines de lucro. Puede encontrar estos grupos sin fines de lucro en el sitio web de California Legal Services, (www.lawhelpcalifornia.org), en el Centro de Ayuda de las Cortes de California, (www.courtinfo.ca.gov/selfhelp/espanol/), o poniendose en contacto con la corte o el colegio de abogados locales. The name and address of this court is: (El nombre y direccion de la corte es): **Superior Court of the State of California in San Francisco, 400 McAllister Street, 1st Floor, San Francisco, CA 94102**

The name, address, and telephone number of plaintiffs attorney, or plaintiff without an attorney, is: (El nombre, la direccion y el numero de telefono del abogado del demandante, o del demandante que no tiene abogado, es): **Plaintiffs Attorney: Ilson W. New, 473 Jackson Street, San Francisco, CA 94111; Telephone 415-567-7595** Date: (Fecha): March 24, 2008. Gordon Park-Li, Clerk, by (Secretario), Cristina Bautista, Deputy (Adjunto). (For proof of service of this summons, use Proof of Service of Summons, (POS-010)). (Para prueba de entrega de esta citacion use el formulario Proof of Servie of Summons, (POS-1010)). NOTICE TO THE PERSON SERVED: You are served as an individual defendant. **December 16, 23, 30, 2009 and January 6, 2010. L#355033**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0324318-00 The following person is doing business as **KING OF THAI NOODLE HOUSE**, 184 O'Farrell Street, San Francisco, CA 94102. King of Thai Noodle House, Inc., 184 O'Farrell Street, San Francisco, CA 94102. This business is conducted by a corporation. Registrant commenced business under the above-listed fictitious business name on the date 01/01/08. Signed Saranya Chaichana, President King of Thai Noodle House, Inc. This statement was filed by Magdalena Zevallos on December 10, 2009. **#355035. Publication Dates: December 16, 23, 30, 2009 and January 6, 2010.**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0324472-00 The following person is doing business as **MA Specialties**, 35 Dorman Ave #1 San Francisco, CA 94124. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 12/18/09. Signed John C. Ma. This statement was filed by Maribel Jaldon on December 18, 2009. **#113022. December 23, 30, January 6 and 13, 2010.**

SUMMONS (Citacion Judicial) CASE NUMBER: (Numero del Caso): CGC-09-487336. NOTICE TO DEFENDANTS: (Aviso Al Demandado): **PETER DEMOPoulos, and DOES 1 TO 10** YOU ARE BEING SUED BY PLAINTIFF: (Lo Esta Demandando El Demandante): **ENG HENG, THANH THACH, ESTATE OF THANH THACH** You have 30 CALENDAR DAYS after this summons and legal papers are served on you to file a written response at this court and have a copy served on the Plaintiff. A letter or phone call will not protect you. Your written response must be in proper legal form if you want the court to hear your case. There may be a court form that you can use for your response. You can find these court forms and more information at the California Courts Online Self-Help Center (www.courtinfo.ca.gov/selfhelp), your county law library, or the courthouse nearest you. If you cannot pay the filing fee, ask the court clerk for a fee waiver form. If you do not file your response on time, you may lose the case by default, and your wages, money and property may be taken without further warning from the court.

There are other legal requirements. You may want to call an attorney right away. If you do not know an attorney, you may want to call an attorney referral service. If you cannot afford an attorney, you may be eligible for free legal services from a nonprofit legal services program. You can locate these nonprofit groups at the California Legal Services Web site (www.lawhelpcalifornia.org), The California Courts Online Self-Help Center (www.courtinfo.ca.gov/selfhelp), or by contacting your local court or county bar association.

Tiene 30 DIAS DE CALENDARIO despues de que le entreguen esta citacion y papeles legales para presentar una respuesta por escrito en esta corte y hacer que se entregue una copia al demandante. Una carta o una llamada telefonica no lo protegen. Su respuesta por escrito tiene que estar en formato legal correcto si desea que procesen su caso en la corte. Es posible que haya un formulario que usted pueda usar para su respuesta. Puede encontrar estos formularios de la corte y mas informacion en el Centro de Ayuda de las Cortes de California (www.courtinfo.ca.gov/selfhelp/espanol/), en la biblioteca de leyes de su condado o en la corte que le quede mas cerca. Si no puede pagar la cuota de presentacion, pida ai secretario de la corte que le de un formulario de exencion de pago de cuotas. Si no presenta su repuesta a tiempo, puede perder el caso por incumplimiento y la corte le podra quitar su sueldo, dinero y bienes sin mas advertencia.

Hay otros requisitos legales. Es recomendable que llame a un abogado inmediatamente. Si no conoce a un abogado, puede llamar a un servicio de remision a abogados. Si no puede pagar a un abogado, es posible que cumpla con los requisitos para obtener servicios legales gratuitos de un programa de servicios legales sin fines de lucro. Puede encontrar estos grupos sin fines de lucro en el sitio web de California Legal Services, (www.lawhelpcalifornia.org), en el Centro de Ayuda de las Cortes de California, (www.courtinfo.ca.gov/selfhelp/espanol/), o poniendose en contacto con la corte o el colegio de abogados locales. The name and address of this court is: (El nombre y direccion de la corte es): **San Francisco County Superior, 400 McAllister Street, San Francisco, CA 94102**

The name, address, and telephone number of plaintiffs attorney, or plaintiff without an attorney, is: (El nombre, la direccion y el numero de telefono del abogado del demandante, o del demandante que no tiene abogado, es): **KENNETH B. TISHGART SBN 96206 21 TAMAL VISTA BLVD. #202 CORTE MADERA, CA 94925 415-924-1200** Date: (Fecha): APR 15, 2009. Gordon Park-Li, Clerk, by (Secretario), ELIAS BUTT, Deputy (Adjunto). (For proof of service of this summons, use Proof of Service of Summons, (POS-010)). (Para prueba de entrega de esta citacion use el formulario Proof of Servie of Summons, (POS-1010)). **December 23, 30 2009, January 6 and 13, 2010. L#113015**

SUMMONS (Citacion Judicial) CASE NUMBER: (Numero del Caso): CGC-09-490269. NOTICE TO DEFENDANTS: (Aviso Al Demandado): **DIANNA WASHINGTON and DOES 1 TO 10 inclusive** YOU ARE BEING SUED BY PLAINTIFF: (Lo Esta Demandando El Demandante): **WESTERN FEDERAL CREDIT UNION** You have 30 CALENDAR DAYS after this summons and legal papers are served on you to file a written response at this court and have a copy served on the Plaintiff. A letter or phone call will not protect you. Your written response must be in proper legal form if you want the court to hear your case. There may be a court form that you can use for your response. You can find these court forms and more information at the California Courts Online Self-Help Center (www.courtinfo.ca.gov/selfhelp), your county law library, or the courthouse nearest you. If you cannot pay the filing fee, ask the court clerk for a fee waiver form. If you do not file your response on time, you may lose the case by default, and your wages, money and property may be taken without further warning from the court. There are other legal requirements. You may want to call an attorney right away. If you do not know an attorney, you may want to call an attorney referral service. If you cannot afford an attorney, you may be eligible for free legal services from a nonprofit legal services program. You can locate these nonprofit groups at the California Legal Services Web site (www.lawhelpcalifornia.org), The California Courts Online Self-Help Center (www.courtinfo.ca.gov/selfhelp), or by contacting your local court or county bar association.

Tiene 30 DIAS DE CALENDARIO despues de que le entreguen esta citacion y papeles legales para presentar una respuesta por escrito en esta corte y hacer que se entregue una copia al demandante. Una carta o una llamada telefonica no lo protegen. Su respuesta por escrito tiene que estar en formato legal correcto si desea que procesen su caso en la corte. Es posible que haya un formulario que usted pueda usar para su respuesta. Puede encontrar estos formularios de la corte y mas informacion en el Centro de Ayuda de las Cortes de California (www.courtinfo.ca.gov/selfhelp/espanol/), en la biblioteca de leyes de su condado o en la corte que le quede mas cerca. Si no puede pagar la cuota de presentacion, pida ai secretario de la corte que le de un formulario de exencion de pago de cuotas. Si no presenta su repuesta a tiempo, puede perder el caso por incumplimiento y la corte le podra quitar su sueldo, dinero y bienes sin mas advertencia. Hay otros requisitos legales. Es recomendable que llame a un abogado inmediatamente. Si no conoce a un abogado, puede llamar a un servicio de remision a abogados. Si no puede pagar a un abogado, es posible que cumpla con los requisitos para obtener servicios legales gratuitos de un programa de servicios legales sin fines de lucro. Puede encontrar estos grupos sin fines de lucro en el sitio web de California Legal Services, (www.lawhelpcalifornia.org), en el Centro de Ayuda de las Cortes de California, (www.courtinfo.ca.gov/selfhelp/espanol/), o poniendose en contacto con la corte o el colegio de abogados locales. The name and address of this court is: (El nombre y direccion de la corte es): **Superior Court of California, County of San Francisco, 400 McAllister Street, Room 103 San Francisco, CA 94102 Civil Division** The name, address, and telephone number of plaintiffs attorney, or plaintiff without an attorney, is: (El nombre, la direccion y el numero de telefono del abogado del demandante, o del demandante que no tiene abogado, es): **DUANE TYLER, SBN 147191 ELISA L. SUE, SBN 234389 MOORE, BREWER, JONES, TYLER & NORTH 5870 STONERIDGE MALL RD SUITE 206 PLEASANTON, CA 94588** Date: (Fecha): JUL 10, 2009. Gordon Park-Li, Clerk, by (Secretario), CRISTINA BAUTISTA, Deputy (Adjunto). (For proof of service of this summons, use Proof of Service of Summons, (POS-010)). (Para prueba de entrega de esta citacion use el formulario Proof of Servie of Summons, (POS-1010)). NOTICE TO THE PERSON SERVED: You are served as an individual defendant. **December 16, 23, 30 2009 and January 6, 2010. L#113016**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0324313-00 The following person is doing business as **Shimmers Handmade Collections**, 217A Holloway Ave., San Francisco, CA 94112. Donna Marie R. Moraleda, 217A Holloway Ave., San Francisco, CA 94112. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 12/10/09. Signed Donna Marie R. Moraleda. This statement was filed by Magdalena Zevallos on December 10, 2009. **#35307. December 16, 23, 30 and January 6, 2010. L#113016**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0324327-00 The following person is doing business as **149 MASON STREET**, 149 Mason St San Francisco, CA 94102. This business is conducted by limited liability company. Registrant commenced business under the above-listed fictitious business name on the date 12/11/09. Signed Melvin Carriere. This statement was filed by Mariedyne L. Argente on December 11, 2009. **#113020. December 16, 23, 30 and January 6, 2010.**

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SUMMONS (Citacion Judicial) CASE NUMBER: (Numero del Caso): CGC-09-490271. NOTICE TO DEFENDANTS: (Aviso Al Demandado): **PEGGY ROBINSON and DOES 1 TO 10 inclusive** YOU ARE BEING SUED BY PLAINTIFF: (Lo Esta Demandando El Demandante): **WESTERN FEDERAL CREDIT UNION** You have 30 CALENDAR DAYS after this summons and legal papers are served on you to file a written response at this court and have a copy served on the Plaintiff. A letter or phone call will not protect you. Your written response must be in proper legal form if you want the court to hear your case. There may be a court form that you can use for your response. You can find these court forms and more information at the California Courts Online Self-Help Center (www.courtinfo.ca.gov/selfhelp), your county law library, or the courthouse nearest you. If you cannot pay the filing fee, ask the court clerk for a fee waiver form. If you do not file your response on time, you may lose the case by default, and your wages, money and property may be taken without further warning from the court. There are other legal requirements. You may want to call an attorney right away. If you do not know an attorney, you may want to call an attorney referral service. If you cannot afford an attorney, you may be eligible for free legal services from a nonprofit legal services program. You can locate these nonprofit groups at the California Legal Services Web site (www.lawhelpcalifornia.org), The California Courts Online Self-Help Center (www.courtinfo.ca.gov/selfhelp), or by contacting your local court or county bar association. Tiene 30 DIAS DE CALENDARIO despues de que le entreguen esta citacion y papeles legales para presentar una respuesta por escrito en esta corte y hacer que se entregue una copia al demandante. Una carta o una llamada telefonica no lo protegen. Su respuesta por escrito tiene que estar en formato legal correcto si desea que procesen su caso en la corte. Es posible que haya un formulario que usted pueda usar para su respuesta. Puede encontrar estos formularios de la corte y mas informacion en el Centro de Ayuda de las Cortes de California (www.courtinfo.ca.gov/selfhelp/espanol/), en la biblioteca de leyes de su condado o en la corte que le quede mas cerca. Si no puede pagar la cuota de presentacion, pida al secretario de la corte que le de un formulario de exencion de pago de cuotas. Si no presenta su repuesta a tiempo, puede perder el caso por incumplimiento y la corte le podra quitar su sueldo, dinero y bienes sin mas advertencia. Hay otros requisitos legales. Es recomendable que ilame a un abogado inmediatamente. Si no conoce a un abogado, puede llamar a un servicio de remision a abogados. Si no puede pagar a un abogado, es posible que cumpla con los requisitos para obtener servicios legales gratuitos de un programa de servicios legales sin fines de lucro. Puede encontrar estos grupos sin fines de lucro en el sitio web de California Legal Services, (www.lawhelpcalifornia.org), en el Centro de Ayuda de las Cortes de California, (www.courtinfo.ca.gov/selfhelp/espanol/), o poniendose en contacto con la corte o el colegio de abogados locales. The name and address of this court is: (El nombre y direccion de la corte es): **Superior Court of California, County of San Francisco, 400 McAllister Street, Room 103 San Francisco, CA 94102 Civil Division** The name, address, and telephone number of plaintiff's attorney, or plaintiff without an attorney, is: (El nombre, la direccion y el numero de telefono del abogado del demandante, o del demandante que no tiene abogado, es): **DUANE TYLER, SBN 147191 ELISA L. SUE, SBN 234389 MOORE, BREWER, JONES, TYLER & NORTH 5870 STONERIDGE MALL RD SUITE 206 PLEASANTON, CA 94588** Date: (Fecha): JUL 10, 2009. Gordon Park-Li ,Clerk, by (Secretario), CRISTINA BAUTISTA, Deputy (Adjunto). (For proof of service of this summons, use Proof of Service of Summons, (POS-010)). (Para prueba de entrega de esta citation use el formulario Proof of Servie of Summons, (POS-1010)). **December 16, 23, 30 2009 and January 6, 2010. L#113018**

SUMMONS (Citacion Judicial) CASE NUMBER: (Numero del Caso): CGC-09-490272. NOTICE TO DEFENDANTS: (Aviso Al Demandado): **MARVIN DUREN and DOES 1 TO 10 inclusive** YOU ARE BEING SUED BY PLAINTIFF: (Lo Esta Demandando El Demandante): **WESTERN FEDERAL CREDIT UNION** You have 30 CALENDAR DAYS after this summons and legal papers are served on you to file a written response at this court and have a copy served on the Plaintiff. A letter or phone call will not protect you. Your written response must be in proper legal form if you want the court to hear your case. There may be a court form that you can use for your response. You can find these court forms and more information at the California Courts Online Self-Help Center (www.courtinfo.ca.gov/selfhelp), your county law library, or the courthouse nearest you. If you cannot pay the filing fee, ask the court clerk for a fee waiver form. If you do not file your response on time, you may lose the case by default, and your wages, money and property may be taken without further warning from the court. There are other legal requirements. You may want to call an attorney right away. If you do not know an attorney, you may want to call an attorney referral service. If you cannot afford an attorney, you may be eligible for free legal services from a nonprofit legal services program. You can locate these nonprofit groups at the California Legal Services Web site (www.lawhelpcalifornia.org), The California Courts Online Self-Help Center (www.courtinfo.ca.gov/selfhelp), or by contacting your local court or county bar association. Tiene 30 DIAS DE CALENDARIO despues de que le entreguen esta citacion y papeles legales para presentar una respuesta por escrito en esta corte y hacer que se entregue una copia al demandante. Una carta o una llamada telefonica no lo protegen. Su respuesta por escrito tiene que estar en formato legal correcto si desea que procesen su caso en la corte. Es posible que haya un formulario que usted pueda usar para su respuesta. Puede encontrar estos formularios de la corte y mas informacion en el Centro de Ayuda de las Cortes de California (www.courtinfo.ca.gov/selfhelp/espanol/), en la biblioteca de leyes de su condado o en la corte que le quede mas cerca. Si no puede pagar la cuota de presentacion, pida al secretario de la corte que le de un formulario de exencion de pago de cuotas. Si no presenta su repuesta a tiempo, puede perder el caso por incumplimiento y la corte le podra quitar su sueldo, dinero y bienes sin mas advertencia. Hay otros requisitos legales. Es recomendable que ilame a un abogado inmediatamente. Si no conoce a un abogado, puede llamar a un servicio de remision a abogados. Si no puede pagar a un abogado, es posible que cumpla con los requisitos para obtener servicios legales gratuitos de un programa de servicios legales sin fines de lucro. Puede encontrar estos grupos sin fines de lucro en el sitio web de California Legal Services, (www.lawhelpcalifornia.org), en el Centro de Ayuda de las Cortes de California, (www.courtinfo.ca.gov/selfhelp/espanol/), o poniendose en contacto con la corte o el colegio de abogados locales. The name and address of this court is: (El nombre y direccion de la corte es): **Superior Court of California, County of San Francisco, 400 McAllister Street, Room 103 San Francisco, CA 94102 Civil Division** The name, address, and telephone number of plaintiff's attorney, or plaintiff without an attorney, is: (El nombre, la direccion y el numero de telefono del abogado del demandante, o del demandante que no tiene abogado, es): **DUANE TYLER, SBN 147191 ELISA L. SUE, SBN 234389 MOORE, BREWER, JONES, TYLER & NORTH 5870 STONERIDGE MALL RD SUITE 206 PLEASANTON, CA 94588** Date: (Fecha): JUL 10, 2009. Gordon Park-Li ,Clerk, by (Secretario), CRISTINA BAUTISTA, Deputy (Adjunto). (For proof of service of this summons, use Proof of Service of Summons, (POS-010)). (Para prueba de entrega de esta citation use el formulario Proof of Servie of Summons, (POS-1010)). **December 16, 23, 30 2009 and January 6, 2010. L#113017**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0324506-00 The following person is doing business as **PLUS ONE PRESS** , 2885 Golden Gate Avenue, San Francisco, CA 94118. Nicholas W. Grabien and Deborah J. Grabien, 2885 Golden Gate Avenue, San Francisco, CA 94118. This business is conducted by a husband and wife. Registrants commenced business under the above-listed fictitious business name on the date Not Applicable. Signed Nicholas Grabien. This statement was filed by Maribel Jaldon on December 21, 2009. **#355039. Publication Dates: December 23, 30, 2009 and January 6, 13, 2010.** **NOTICE OF BULK TRANSFER** To whom it may concern: Noticed is hereby given to the Creditors of **Cenerito W. Cuares Jr.**, Transferor(s), whose business address is 538 Clement Street, County of San Francisco, State of California, that a bulk transfer is about to be made to Transferee(s), whose residence address is 538 Clement Street, County of San Francisco, State of California. Said Property is described in general as: All stock in trade, fixtures, equipment and good will of that Fresh food business known as **The Best and Fresh Food, Inc.**, located at 538 Clement Street, County of San Francisco, State of California. Present all claims at the address shown below not late than 1/1/2010. The bulk transfer will be consummated on or after the 1st day of January 2010 at Tsao-WU, & Yee LLP 685 Market Street, Suite 460, County of San Francisco, State of California. So far as known to the Transferee(s), all business names and address used by Transferor(s) for the three years last past, if different from above, are: N/A **L#113021. Publication dates: December 23, 30 2009, January 6 and 13 2010** **ORDER TO SHOW CAUSE FOR CHANGE OF NAME** CASE NUMBER: CNC-09-546464. SUPERIOR COURT OF CALIFORNIA, COUNTY OF SAN FRANCISCO, 400 McAllister St. San Francisco, CA 94102. PETITION Samuel James Boone-Lutz for change of name. TO ALL INTERESTED PERSONS: Petitioner **Samuel James Boone-Lutz** filed a petition with this court for a decree changing names as follows: Present Name: Samuel James Boone-Lutz. Proposed Name: **Samuel James Boone Lunier**. THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. NOTICE OF HEARING Date: Feb 09, 2010. Time: 9:00 AM room - 218. Signed by James J McBride, Presiding Judge on Dec 01, 2009. Endorsed Filed, San Francisco County Superior Court of California on Dec 01, 2009 by Deborah Steppe, Clerk. **Publication date(s): December 9, 16, 23 and 30 2009. L#113012.** **ORDER TO SHOW CAUSE FOR CHANGE OF NAME** CASE NUMBER: CNC-09-546465. SUPERIOR COURT OF CALIFORNIA, COUNTY OF SAN FRANCISCO, 400 McAllister St. San Francisco, CA 94102. PETITION OF Aimée Danielle Saulnier for change of name. TO ALL INTERESTED PERSONS: Petitioner **Aimée Danielle Saulnier** filed a petition with this court for a decree changing names as follows: Present Name: Aimée Danielle Saulnier. Proposed Name: **Aimée Danielle Boone Lunier**. THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. NOTICE OF HEARING Date: Feb 09, 2010. Time: 9:00 AM room - 218. Signed by James J McBride, Presiding Judge on Dec 01, 2009. Endorsed Filed, San Francisco County Superior Court of California on Dec 01, 2009 by Deborah Steppe, Clerk. **Publication date(s): December 9, 16, 23 and 30 2009. L#113011.** **FICTITIOUS BUSINESS NAME STATEMENT** FILE NO. A-0324473-00 The following person is doing business as **THE ATOM ELECTRIC CO.**, 1017 Brunswick Street, Daly City, CA 94014. Carlos E. Leverman, 1017 Brunswick Street, Daly City, CA 941014. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 12/18/09. Signed Carlos E. Leverman. This statement was filed by Maribel Jaldon on December 18, 2009. **#355038. Publication Dates: December 23, 30, 2009 and January 6, 13, 2010.**

ORDER TO SHOW CAUSE FOR CHANGE OF NAME CASE NUMBER: CNC-09-546468. SUPERIOR COURT OF CALIFORNIA, COUNTY OF SAN FRANCISCO, 400 McAllister St. San Francisco, CA 94102. PETITION Delphine Belanger and Etienne de Villers-Sidani for change of name. TO ALL INTERESTED PERSONS: Petitioner **Delphine Belanger and Etienne de Villers-Sidani** filed a petition with this court for a decree changing names as follows: Present Name: Gabriel Sidani. Proposed Name: **Gabriel de Villers-Sidani**. THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. NOTICE OF HEARING Date: Feb 16, 2010. Time: 9:00 AM room - 218. Signed by James J McBride, Presiding Judge on Dec 07, 2009. Endorsed Filed, San Francisco County Superior Court of California on Dec 07, 2009 by Elias Butt, Clerk. **Publication date(s): December 9, 16, 23 and 30 2009. L#113013.**

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GUARDIAN



Magic bullet

By Andrea Nemerson
andrea@mail.altsexcolumn.com

Dear Andrea:

I've never had quite as much need for sex as my husband, but we were doing OK. Lately, though, I'm just not that into it. I don't crave it or think about it when we're not doing it. I just don't care that much. Is there something wrong with me? Or is it just part of aging (we're in our 40s)? There isn't a female Viagra, is there?

Love,
Not Into It

Dear Not:

There was, briefly, but it was A) going to be pink, and B) didn't work so well, so it never made it onto the market. It never would have worked for desire disorders, anyway, since Viagra and its cousins are not aphrodisiacs, they are just physical fixes that allow increased blood flow into specific areas. If your problem is not one of blood flow, it doesn't do anything.

And what of desire disorders? Depending where you're reading, you may find that as many as 40 percent of women have some sort of desire disorder, or, more accurately, some sort of dissatisfaction with their sex lives. Some will have arousal and orgasm issues, while others are going to have partner complaints of various sorts. And no drugs to date have done anything to ameliorate any of this. How could they?

Female hyposexual desire disorder (HSDD) is a peculiar diagnosis with a peculiar assortment of politico-scientific baggage. According to some experts, it is raging through the female population like a Black Death of sex, ruining date nights and laying waste to marriages from coast to coast. "Wait one second," cries another cadre of experts — primarily sex therapists, feminists, and feminist sex therapists — "Perhaps wanting less sex than men do is just one point on the scale of normal female sexual variation. Perhaps it is *other people* who need to adjust their expectations." Maybe there is no such thing as female HSDD! In which case, no wonder drugs haven't worked for it.

I'm actually inclined to believe in HSDD, while at the same time agreeing that all those other factors are complicating matters. So I am greatly cheered (ever hopeful, me!) to see that flibanserin, the next great hope in HSDD therapies, has moved along to the next stage of trials. Unlike previous drugs meant to target libido, this one acts on neurotransmitters, not hormones. (Hormonal approaches, like the appealingly obvious but only semi-successful testosterone for women, are risky and have some unexpected side-effects beyond gaining muscle and losing head (but not chin!) hair. Flibanserin was being tested as an antidepressant (it is similar in action to most of the ADs in current use) when women taking it started reported increased "sexual events." It's not out yet, though, and it may yet disappoint, as myriad miracle drugs have done before. While we wait, we can work on self-acceptance, better communication with partners, and remembering to give *just having some sex* the old college try and seeing if that jump starts things. Yeah, I know. Yawn. I want a techno-fix too. I like techno-fixes!

Love,
Andrea

See Andrea's other column at carnalnation.com.

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